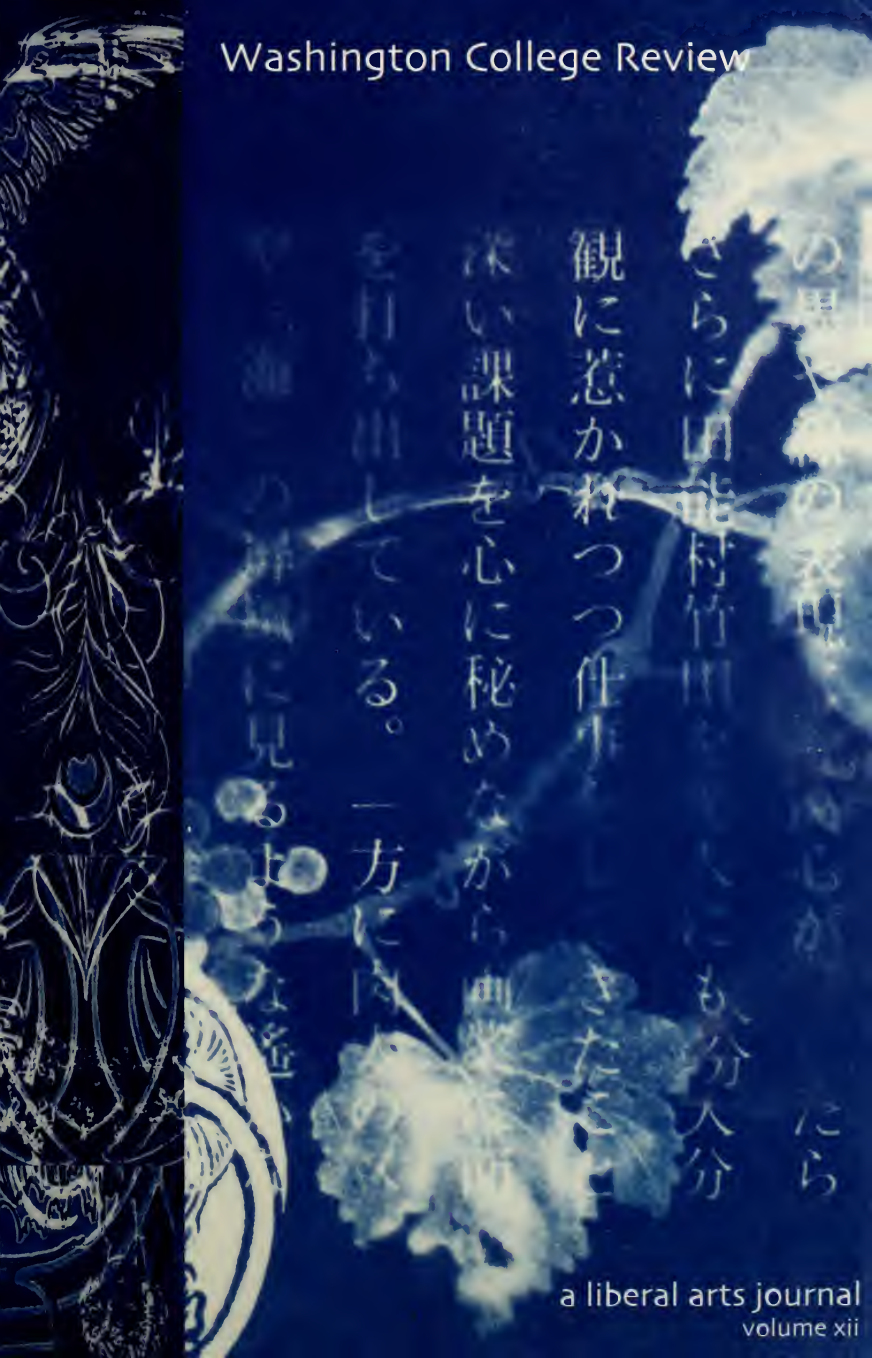
Washington College Review



a liberal arts journal

volume xii

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The *Washington College Review* is a liberal arts journal that seeks to recognize the best of undergraduate student writing from all disciplines of the College and to publish work deserving of wider availability to readers in the college community and beyond.

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A Word From the Editor

Every day, every moment certain spectacular phenomena occur, commonplace and familiar: the movement of waves onto shore, the daily sunrise and sunset, teeming insects moving among myriads of flowers, the breath of life itself. Weaving through such repetitious miracles, we reduce them to backdrop for our own chosen forms of commotion.

Just as predictable, but equally extraordinary is the nexus of thought, image and language. As professors at Washington College, we daily witness as young women and men assemble these three great components of philosophy and mold them into written and visual sculptures. For this reason, Board of Editors of the *Washington College Review* are very pleased to bring you Volume XI of our literary journal, for it gives us an opportunity to share with you some of the best of what our Washington College community sees every day: excellence. It is our sincere hope that you will enjoy reading this issue as much as we have felt privileged to produce it.

My sincere thanks go to the all editors for their tireless help in producing this issue, and a special thanks to Sara Wuillermin and Meredith Davies Hadaway for their perseverance and creativity during the production phase.

Most sincerely,

Janet Tierney Sorrentino
Senior Editor
Washington College Review

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Water Striders

ANGIE HALEY

Over the stream, water striders skate,
cradled by nets molecules of hydrogen
weave with bonds, gripping each other
so the bugs never slip into the beneath:

the way my brother, firstborn, moved
in our father's house, pulling himself tightly
together to contain its disasters. No weight
could break his shell; it glittered like ice.

My sister and I were born water striders.
My brother, tensile surface under our feet,
kept the deep at bay so we could glide,
unafraid, over darkness that gave him to us.

The Queer Clique: Yesterday and Today
Shakespeare's Masculine Hegemony in "The Merchant of Venice"

ROBERT RANNEBERGER

The behavior of the relatively small circle of aristocratic libertines in the 1660's and 1670's proves the best evidence of bisexual libertinism... In this world the love of boys certainly did not exclude the love of women; but the love of boys was seen as the most extreme act of sexual libertinism. It was as though sodomy were so extreme... it were likely to break through all other conventions in politics and religion. The unconventionality of that minority of rakes who were sodomitical was therefore frightening to society at large; but they were not held in contempt. It was, instead, that they were secretly held in awe for the extremity of their masculine self-assertion, since they triumphed over male and female alike.

Randolph Trumbach
The Birth of the Queen: Sodomy and the Emergence of Gender Equality in Modern Culture[1]

A widely accepted notion of the twenty-first century man's psychology is one of emotional frigidity-the repression of the feminine and the exultation and encouragement of what we've come to expect socially as "masculine" emotion: the aggressive, competitive pursuit of social power.[2] Human nature drives us to seek out others we sense represent similar moral, gendered, and social institutions that we practice; and because "gender [is an] ongoing social creation rather than a role individuals learn or a personality type they develop that causes differences in behavior, [both men and women] construct gender on an ideological and behavior level."[3] Furthermore, the social cliques that shape both our perception of self and others are especially prominent in cultural minority groups who feel public and political pressure compels them to cohere into tight cliques and circles that ensure their social survival. Among these is the inimitable *queer clique*-a close-knit circle of gay friends made both public and popular with the rise of the *Queer Eye* generation.[4]

The queer clique is a phenomenon perhaps as dated as *Merchant* itself, yet only has of late become a major focus of mainstream society and its newfound quasi-acceptance and exploration of queer culture. Geographic meccas like Key West, San Francisco, D.C., New Orleans, and a surfeit of other gay-friendly locales have provided fertile ground for social unification: "Gaytown U.S.A., that tony little section of your city where-by some marvelous and terribly convenient confluence of geography, affluence, urbanity, or simple safety, gay men come out to play, to see and be seen."[5] Some sociologists such as G.W. Dowsett suggest that the queer community, as any intentionally concentrated minority group, could potentially alienate themselves from heteronormative society through this intentional isolation. However, the notion of "gayborhoods" becomes increasingly popularized daily:

> Certainly, the last twenty years of gay activism... ha[s] produced an exclusive subculture-gay communiti[es]-where only gay men are welcome. There is a very sizeable number of gay men who now live their lives largely outside "straight" society, and there are many others who prefer to live much of their private lives within gay communities.

> Our understanding of this phenomenon of gay communities is still rudimentary, lacking sufficient historical investigation that moves beyond an analysis of the development of modern homosexuality to the rise of industrial societies and urban life, the secularization of Western society, and the emergence of that perception of human beings encapsulated in terms such as personality, identity, self-concept, individuality, personhood, etc.[6]

Exclusivity is the essential term here, as queer cliques stereotypically resemble their heterosexist predecessors: cheerleading squads, football teams, computer nerds. Whether because of superlative economic stature or simply because of residential proximity, gay cliques represent a type of trendy pecking-order "survival of the fittest" mentality, both accepting and overbearing:

> Gay men have not simply developed homosexual identities, i.e. a recognition of a common sexual orientation. Beyond that, a fully fleshed sexual subjectivity is developing in which "gay" encodes more than sex; it encompasses an internalized identity as gay, a citizenship, identifiable patterns of gay social relations, and a culturally inscribed body dressed as gay, desired as gay...[7]

Harassment and gossip wait for those ostracized because of a failure to live up to gay culture's (and many times, the clique's) impressively superficial expectations. However, many gay men find comfort in these cliques because they offer a sense of family. Many do not experience contact with other gay people until they are well out of high-school, in the real world or in college. Barring incorporation of boyfriends and fag-hags[8], which can disrupt the status quo and shift the power structure to the "guest stars," the clique remains a stable, fiercely loyal assemblage.

In *The Merchant of Venice*, Antonio and Bassanio's community of posh merchant-class acquaintances is similar in design and obligation, spending its time immersed in the glamorous social world Venice offers. Theirs is a faction of exclusive, successful men: a boy's

club in which women are discussed and pursued but never permitted access. They are men of industry, bachelors free of familial and romantic duties, at least for a time-one can observe their youth quickly deteriorating as each becomes engrossed in his romance.

Moreover, although the masculinized dynamic that unifies the clique is based around the pursuit of women[9], their relationships (as in the case with both Antonio and Lorenzo) become troubled and unbalanced when the opposite sex is allowed involvement in the daily proceedings of their lives. The attempt to integrate "girlfriends" into the group dynamic proves problematic, and ultimately, destructive. Both Lorenzo's involvement with Jessica and Bassanio's amorous fixation on Portia[10] are cause for the group's concern. In order for Jessica to earn acceptance she must convert. However, Portia's wealth and political influence are greater than all their own; she is "a lady richly left, / And she is fair and, fairer than that word, / of wondrous virtues... / Her name is Portia, nothing undervalu'd / To Cato's daughter, Brutus' Portia. / Nor is the wide world ignor ant of her worth."[11] The resulting banter, present throughout the play's first half, serves to repress their growing emotional need for female companionship while bolstering their idealistic group mentality. Lorenzo dryly remarks upon entering, having kept Solerio and Salanio idly lingering near a café before the dinner masque,

> Sweet friends, your patience for my long abode;
> Not I but my affairs have made you wait.
> When you shall please to play the thieves for wives,
> I'll watch as long for you then."[12]

The clique mentality as well as a hypermasculine bastion is upheld with each female (and therefore, outsider) denigration.[13] Any clique, gay or otherwise, would insist that in an unjust, socially hierarchical world, self-sustenance is the primary objective.[14]

Antonio's clique, much like Shylock's Christianized daughter Jessica, first represses its integration into marital properties, but later accepts it with a certain despondent agreement. Much like their post-modern homosexual counterparts, the combination of intimate friendship and social repression results in a personal confidence and

private disclosure to each other. Shakespeare's Venice, the epicenter of *Merchant*'s darkly comedic action, embodies a queer clique of sorts, or at least represents a manifestation, a prototype, of the social circle which would succeed it.

Although they are not exclusively homosexual (though I suppose such a premise could be argued), the homoerotics of the group construct abound in many dialogues and motivating actions. As the play opens on an empty square in Venice, Antonio quietly (and famously) reflects upon the nature of his melancholy-"In sooth, I know not why I am so sad;"[15]-heretofore inexplicable and mysterious. His friends share their concern upon arriving:

> *Salanio*. Here comes Bassanio, your most noble kinsman...
> We leave you now with better company.
> *Solerio*. I would have stay'd till I had made you merry,
> If worthier friends had not prevented me.
> *Antonio*. Your worth is very dear in my regard.[16]

Most noticeable is Shakespeare's decision to separate Bassanio from the other names Salanio lists. Moreover, Salanio's acknowledgement of a deeper kinship between the two men becomes erotically charged when Solerio remarks how *he* would have stayed with Antonio "till I had made you merry," but leaves because worthier friends have entered. Later, in Act 3, Solerio professes once again his deep liking for Antonio, naming him "the good Antonio-O that I had a title good enough to keep his name company!"[17]

Affection and love between men was common in Shakespeare's England-albeit non-sexual. Sedgwick's account of male homosociology in both early modern history and Renaissance literature, *Between Men*, discusses homosocial desire, sexual politics, and English notions of gendered relationships. Sedgwick portrays an early modern culture obsessed with hypermasculinity and male dominance, bonding, and social voice, while at the same time fearing and condemning the nature of overt homosexuality. Bruce R. Smith's *Homosexual Desire in Shakespeare's England* (University of Chicago Press) outlines these themes in detail as well, focusing on the images of homoeroticism in literature of the period.

This notion of *amity*-"friendship as an identity premised upon the value of same-sex love which codified passionate behaviors between men,"[18] figures in strongly to the fixed circle of friends that pilot the fiscal dynamo of Venice. Amity and a pseudo-Platonic ideal of masculine love, "while now perhaps somewhat strange or ambiguous, were at the time of the play's production topical enough for both depiction and revision in several popular formats."[19] Ironically, the early modern culture that saw sodomy as abhorrent also upheld the virtuous nature of homoerotic love:

> Amity acknowledged eroticism's power to ensure loyal service in men whose economic and social bonds would otherwise be open to question. In a Tudor court where "new men" lacked the blood and property tied to one another characteristic of feudalism, and in a social world where men were available to... cross-sex attractions, a representation of male lovers compatible with heroic masculinity and good citizenship grasped the imagination with rhetorical force. Amity did not avoid the implication that deep friendships might have an erotic component but constructed same-sex desire in ways that made it commensurate with civic conduct and aristocratic ideals.[20]

Amity and the surrounding social devices of same-sex love of the time are essential in understanding both the queer context of Venice's social clique as well as the co-dependent relationship between Antonio and Bassanio.

Loyalty to one's friend and clique is present from the opening lines of the play. Salanio and Solerio, although comical because of their similar names and inseparable harmonizing personalities, are nevertheless blatantly homoerotic. They could be seen as the "old married couple" within the clique. They arrive at social functions together and bicker humorously, one always a step behind the other. Salanio and Solerio also possess a saving grace in that they sincerely care for Antonio's happiness. While their dialogue is outwardly playful-"Your mind is tossing on the ocean; / There where your ar-

gosies, with portly sail"[21]-the question of love (quickly denied with Antonio's slighting "Fie, fie!") is not merely just a new matter of banter. They are expressing anxiety and concern for their alpha-male. The ensuing arrival and subsequent conver sation of Gratiano, Lorenzo, and Bassanio (Solerio's parting words, sardonic but comforting: "We'll make our leisures to attend on yours."[22]) portends to the reader an amicable bond among the men.

One can equate their group dynamic with a contemporary clique-"the web of social relations which will be recognized readily by students of Elizabethan society. What it points to is that network of subtle bonds amongst influential patrons and their clients, suitors, and friends at court."[23] What's more, while these men are of more or less equal class level (save for perhaps the wealthy Antonio), they offer a diversity that upholds the plot's integrity-Salanio and Solerio's humor, Bassanio's conceit, Gratiano's concern, Lorenzo's cluelessness. A common love for Antonio provides solidarity to a group misguided aristocrats, a bond which breaks rather efficiently with both Lorenzo and Bassanio's respective marriages.

Although by the end of five acts their future as a male collective seems painstakingly grim, in their best moments these men are allied first through friendship and second through influence. Antonio's clique has, through unification of their financial exploits, retained the ability to manipulate and control their world of Venice. Smaller, independent economic ventures such as Shylock's usury business are lost to Antonio's philanthropy (and eventually Jessica's betrayal), leaving them with a false belief that they are indestructible. Their world is nearly impenetrable by outsiders, their affection and loyalty for one another unwavering. Shakespeare's gay prototype is morally exemplary on an internal level but rather reprehensible on other, external social levels. Twenty first century queer cliques, while forging new relationships and strengthening the bonds of brotherhood between gay men, also risk dis affection and social isolation from their straight counterparts. However, in *their* best moments, these cliques earn an unsurpassed admiration and maintain control of their respective gayborhoods through being, well, trend-pimps.[24]

NOTES

1. *Hidden from History: Reclaiming the Gay and Lesbian Past*. Ed. Martin Duberman, et al. Penguin Books: New York, 1990.
2. In the anthology Men's Lives (Fifth Edition, Kimmel and Messner, Boston: Allyn and Bacon, 2001) Karen Walker suggests, "Contemporary ideologies about men's friendships suggest that men's capacity for intimacy is sharply restricted. In this view, men have trouble expressing their feelings with friends. Whether due to the development of the masculine psyche or cultural prescriptions, men are viewed as highly competitive..." (367).
3. Walker, 377.
4. *Queer Eye for the Straight Guy* is an hour-long television program on the Bravo cable network in which five gay men, gifted with abilities of hairstyling, cooking, interior decorating, fashion, and cultural sophistication-aid a modest heterosexual by transforming his life into a trendy metrosexual *la crème de plaisir*.
5. Tim Bergling, *Sissyphobia: Gay Men & Effeminate Behavior* (New York: Harrington Park, 2001) 7.
6. G.W. Dowsett, "I'll Show You Mine, if You'll Show Me Yours: Gay Men, Masculinity Research, Men's Studies, and Sex." *Theory and Society*, vol. 22, no. 5: Masculinities (October 1993), pg. 698.
7. Dowsett, pg. 703.
8. *Fag-hag*: term to refer to women who enjoy the company of gay men. Alternatives include Fruit Fly and Queen Bee. -taken from *A Queer Companion: A Rough Guide to Gay Slang*. Ed. M. J. Ellison and Charles T. Frosberry (London: Abson Books, 1996) 16.
9. Kimmel and Messner: "Men construct masculinity through their behavior with men friends through their talk about what women are like... Talking with friends frequently relieved the tensions men felt in their cross-gender relationships, and it did so without requiring men to change their behaviors vis-à-vis women."- Walker, 375.

10. In Portia and Belmont we see both an emotional and economic superiority to Venice's merchants, specifically Antonio.
11. William Shakespeare, "The Merchant of Venice." *The Riverside Shakespeare: Second Edition, the Complete Works*. Ed. Baker, Herschel, et al. (New York: Houghton Mifflin Company, 1997), act 1, sc. 1, lines 161-167.
12. Shakespeare, "The Merchant of Venice," act 2, sc. 5, lines 21-24.
13. Kimmel and Messner: "Through these sorts of discussions with men friends-some brief and jocular, some more sustained and se rious-men defined who women are, and who they were, in con trast, as men." -Walker, 375.
14. "We all arrive with the same social conditioning we received on the outside with everyone else. It is... difficult to cast out that kind of limited thinking with learning to live without greed, competition, and excessive individualism."-from "Sexualities in Community: Past and Present," by Lawrence Foster, in *Sexual Lives: A Reader on the Theories and Realities of Human Sexualities*. Ed. Robert Heasley and Betsy Crane. Boston: McGrall Hill, 2003. 419.
15. Shakespeare, act 1, sc. 1, line 1.
16. Shakespeare, act 1, sc. 1, lines 57-62.
17. Shakespeare, act 3, sc. 12-14.
18. Steve Patterson, "The Bankruptcy of Homoerotic Amity in Shakespeare's Merchant of Venice." *Shakespeare Quarterly* 50, no. 1 (Spring 1999), 10.
19. Patterson, 10.
20. Patterson, 10.
22. Shakespeare, act 1, sc. 1, l. 68
23. Alan Bray, "Homosexuality and Signs of Male Friendship in Elizabethan England." in *Queering the Renaissance*. Ed. Jonathan Goldberg. (Durham: Duke University Press, 1994), 42.
24. Also known as *label queen*: those gays who insist upon visibly displaying the power of the Pink Pound through the ruthless pursuit of designer clothes and accessories (excessories?). -again, from *A Queer Companion: A Rough Guide to Gay Slang*.

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Eve

ANGIE HALEY

I abide summers that twist
amid your wild briar coverts,
and immense evenings
that blossom like a red bruise.

As you shudder flesh into
flesh in underbrush, a raven
is loosed on the world. Feel
my heart drum within.

Children, cover yourselves
with leaves and come
into the garden whose moon
ignites the skin with pale fire.

Apple trees hiss words
in starlight, our bones repeat
what they say: *dance together,*
sinuous in tall grass.

"Never Will You Ascend to Her":[1] Hispano-Arabic Influence on the Concept of Courtly Love

ANGIE HALEY

Scholars have been engaging in debate over the relationship of the poetry of Muslim Spain to the later work of the troubadours in Provence since the end of the sixteenth century, whenthe Italian scholar Giammaria Barbieri first remarked upon the similarity between the two forms. Since that time, despite a certain amount of prejudice on the part of Romance scholars, much solid evidence has been found confirming the so-called "Arabist theory" of troubadour origins.[2] Of particular interest is the intertwined treatment of love and women in both branches of poetry. In the courtly love lyrics, such as *Le conte de la charrette*, an early poem about Lancelot du Lac which was discussed at length by Gaston Paris in 1883,

> the lover accept[s] the sovereignty of his mistress and humbly attempt[s] to render himself worthy of her by acting bravely and honorably in society and by performing whatever daring or ignominious deeds she might command... The lover [does] not always attain or even seek sexual satisfaction, [but] his love...[is] based on sexual attraction[3].

While much controversy exists regarding the extent to which sexuality was involved with *l'amour courtois*, the fact remains that whether the courtly love experience is couched in sexual terms or not, the overriding theme is that of total devotion to a woman being a means to inspire morality, courtesy, and nobility of character. In other words, the worldly love of a woman was a means to attain spiritual perfection. Some theorists, including the poet Robert Graves in his 1948 work *The White Goddess*, trace this ideal to the medieval worship of Mary. In fact, Graves considers the troubadours' concept of love to be the first modern literary incarnation of a spiritual veneration of women that existed from prehistory in the matriarchal civilizations of both Europe and the Arab nations, and which was codified into the Catholic Church in the form of the Marian cult.[4] This idea is not without its merits, and certainly hi ghlights the spiritual aspect of courtly love, but it never incorporates the "romantic" (here used in the sense of involving the love and desire for a physical person, sexual or otherwise) aspect of the phenomenon, and ultimately relegates the transmission of the ideals of *fin'amors* to the realm of the cultural unconscious, failing to establish any direct links. However, in light of the recent scholarship involving the poetry of Muslim Spain, it is now possible to establish a firmer cultural antecedent not only for the structure of troubadour poetry, but also for courtly love and the literary and social gender constructs that it involved.

In order to understand the manner in which such constructs crossed the geographical, cultural, and religious boundaries of medieval Europe, it is helpful to consider the historical climate in which this ideological miscegenation occurred. The sheer length of time (seven hundred and eighty years) that Muslims remained and held significant territory within Spanish borders seems clear evidence of the likelihood of some form of commerce between Muslim and Christian. Specifically regarding the geographic area in which the troubadours flourished, the conquering Muslim forces, which swept north through Spain in 711 CE, also crossed the Pyrenees in 732 to fight Charles Martel's Franks at Poitou, the future home of one of the earliest troubadours, Duke Guillaume IX of Aquitaine.

Charlemagne, in 778, led a force into Muslim territory along the River Ebro, an undertaking immortalized (and fictionalized) in the famous *Chanson de Roland*.[5] There were also multiple skirmishes over Southern French towns such as Narbonne, which was only reclaimed by the Franks in 793. And even when the fighting died down in France proper, Muslims and Christians continued to clash in the Northern Spanish provinces of Leon and Catalonia, which shared a common language and cultural characteristics, as well as a healthy relationship, with their Southern French neighbors. It was in this mind that, after 1060, the Aquitanian and Toulousian chevaliers were fond of venturing into Spain under the pretense of aiding the Spanish in these clashes, at times even after battles had been decided.[6] Considering this pattern of military contact over a period of centuries, it is almost impossible to imagine that some form of cultural commerce or bleed-over was not occurring at the same time. And in fact, as A.R. Nykl observes,

> The constant stirring up of the various elements of the population caused an incessant flow of ideas up and beyond the Pyrenees...With each new attack and counter-attack something new was seen and heard, slaves and prisoners were captured on both sides, all of which contributed to the spread of a thorough familiarity with the Muslim and non-Muslim ways and tastes.[7]

Here we see what can be considered the backbone of the Arabist theory, which postulates that this exchange of ideas included the literary themes and techniques present in the work of the troubadours.

The first piece of evidence that makes this connection can be found in the etymology of the word "troubadour" itself. Early Romance scholars agreed that the word derived from the Old French verb *trobar*, which was defined variously as "to invent verses," "to recite poetry," or "to sing." Controversy arose, however, when they tried to assign a Latin origination to *trobar*, connecting it to the fishing term *turbare aquam*, meaning "to disturb the water" in order to

facilitate catching fish[8]. The problems with this proposed etymology are clear; first of all, *turbare* is phonetically incompatible with *trobar*, and secondly, the meanings of the two words are completely dissimilar. In 1928, however, a better etymology was arrived at by Julian Ribera, who suggested that *trobar* evolved from the Arabic taraba, " to entertain by singing"; he pointed out in support of this idea that the poetry of the troubadours was basically song and that it was often performed in song at court.[9]

At this point it is significant to note, as Menocal does, that in "the highly refined and prestigious courtly society of al-Andalus [the Muslim name for the Iberian Peninsula]...the refined performance of rhymed courtly-love poetry was an integral part of the life of the elite"[10]. Though to fully consider the structural parallels between Provencal and Hispano-Arabic poetry is better left to a purely literary study,[11] it must be pointed out that in terms of rhyme scheme and stanzaic structure, troubadour poetry bears a much stronger resemblance to these Arabic court-poems than to anything theretofore written in Latin or, for that matter, in any other language.[12] For the purposes of this argument, it is enough to recognize that the similarity of both sets of poets' presentation to their audience--in rhyming public performances for the court--is of both cultural and thematic significance. It establishes yet another formative link between the two poetries, and strongly suggests that the troubadours borrowed[13] the idea of courtly presentation from their Muslim foes and neighbors; and of course, this integration of poetry into court life was, quite logically in a purely linguistic sense, a ruling factor in the development of the concept of courtly love as it came to exist in Provence at the end of the eleventh century.

None of these particulars have been mentioned in an effort to prove that Hispano-Arabic poetry is identical to the troubadour lyrics, but only to establish that, far from springing up independently as some have assumed[14], the poets of Provence were actually building upon and making changes to a foundation provided by the Spanish Muslims. That said, it is important to understand that "courtly love poetry" proper was, in general, not in existence in al-Andalus, at least not in the sense that most medieval scholars understand it. As discussed, there was poetry performed *at* court, but instead of

focusing exclusively on love, it also branched out into the realms of elegy, satire, and even *khamriyyah*, or poetry about wine;[15] and the love poems, or *ghazals*, were similarly not focused on the court (although they were performed there), but took a broader view of the situations in which love sprung up. For instance, love is not confined to the sphere of male-female relations as it came to be in the troubadour lyrics; it is not by any means uncommon to find poems of homosexual love in the canons of the Spanish Muslims. Reading almost at random from Nykl's extensive study *Hispano-Arabic Poetry*, one can find multiple examples of male love for men, as in this excerpt from Abu 'l-Walid al-Waqqasi (b. 1017 CE), comparing his beloved's qualities to those of wine:

> The odor of his breath, the sweetness of his kiss,
> The inebriating sugar of his looks,
> The brightness of his face, the redness of his cheeks...
> Yet, after all, wine is forbidden for me, as he
> Forbids me to cull kisses from his lips![16]

Neither is the class status of either the lover or the beloved significant to the thematic structure of the *ghazal*; the speakers can be starving poets in love with a woman of financial means, or they can be ruler-poets debasing themselves for the love of slave girls or boys. The eighth-century emir Al-Hakam, militarily renowned for ending Christian Spanish uprisings at Toledo and Cordova, wrote the following lines on the denial of sexual favors by five members of his harem:

> A king am I, subdued, his power humbled
> To love, like a captive in fetters, forlorn!...
> Excessive love has made of him a slave,
> Though before that he was a mighty king!...
> He humbly puts his cheek on the ground
> Before one reclining on a silk couch;
> Humble demeanor behooves a free man
> Whenever he becomes a slave through love![17]

Yet despite the fact that neither of these poetic *situations* is present in the Provencal poetry, both excerpts distinctly show the view of love in terms of beloved/master and lover/servant that was later to shape the concept of courtly love. It is also significant to note that both also contain the tell-tale sexual overtones that seemed to scholars to have been exclusive to troubadour works.

In essence, the Spanish Muslims provided to the troubadours a *definition* of what love was and how people reacted to it. Even in the world of letters outside of poetry, as Helen Adolf succinctly states,

> ...against the one Western medieval treatise on love by Andreas Capellanus, we have a dozen Oriental treatises on profane love, more than two dozen dealing with Neoplatonic love...Consequently, much of the setup and phraseology of Troubadour and minnesong is suspect of being a borrowing from Arabic Spain.[18]

In short, the formulations of a concept of love were not developed in the West, but in Arabic territories, and it was these formulations that probably had the greater amount of influence on troubadour poetry. Indeed, Adolf's distinction between profane (sexual) and "Neoplatonic" or spiritual love ideals in the Arab world opens up a window for understanding the troubadours' particular amalgamation of profanity and spirituality in their own love lyrics. While there is a certain element of play in some troubadour songs, particularly the early works of Guillaume IX of Poitou[19], there is also an element of quasi-religious devotion and forbidden sexuality in others that cannot be accounted for by association with Andreas Capellanus or Ovid's *The Art of Love*, both of which sublimate these aspects into an overall picture of sexual teasing and flirtation.[20] Only by incorporating both the sensual and spiritual facets of the Arabic concept of love into this formula can one begin to understand the complex underpinnings of courtly love.

The treatise *Tawq al-hamama* ("Dove's neck-ring"), the masterwork of the Andalusian philosopher-poet Ibn Hazm, provides excellent evidence to flesh out the spiritual view of love put forth by the

Spanish Arabs. He is one of the first to postulate the theory that true, "passionate" love is "a reunion of parts of the souls...a *spiritual approval* and a mutual commingling of souls" [italics mine].[21] The experience of "true love" is here inextricably intertwined with the beloved's approval of the lover's spiritual qualities. Ibn Hazm also states that love is not incompatible with religion, because while in love the lover becomes "better in many ways, for he tries with all his power to show his good qualities and make himself desirable"[22]. Even with only a passing familiarity with the Provencal tradition of courtly love, it easy to see that the Arabic concepts of profane and passionate love are foundational principles in its conventions. Yet as previously discussed, it is dangerous and somewhat insulting to assume that the troubadours were merely borrowing directly from Arabic sources; indeed, it is impossible, for it has already been established that there was no tradition of courtly love in al-Andalus, despite the similarities of certain of its parts to the Arabic *ghazals*. Specific aspects of courtly love can be shown to be fundamentally feudal French adaptations of the Arabic source material, creating the form so unique to the area in which it arose.

Troubadour poetry came into being in the person of Guillaume IX in the late eleventh century, when feudalism in Europe was reaching a peak with the Norman Conquest of Britain in 1066,[23] and that system left indelible marks on the concept of courtly love and its Arabic underpinnings. For instance, the Arabic poetry's focus on profane sexual love gave the troubadours the poetic concept of being willing to virtually enslave oneself for love, consummated or not; hence, we see scenes in the courtly love lyrics involving Lancelot kneeling before Guinevere, making himself vulnerable--almost womanish, according to E. Jane Burns--in the act of asking for favors.[24] Yet in Spanish Muslim poetry, the focus is on the *emotion* of love and its ability to make human beings abject themselves before it, whether it comes in the form of a slave girl, a young boy, or an adult woman; no gender or class distinctions define its expression. That there is such a distinction in troubadour poetry provides an example of feudal influence on the theme of courtly love. In the feudal system, everything depends on the vassal's loyalty to his lord and his

court, and his willingness to act honorably in the lord's service; and as such, the courtly love lyrics are often addressed to the wife of an important lord, professing ultimate loyalty to her and promising to perform any deed she requires of him.[25]

Even in the lyrics that do not have specific political overtones (that is, the ones that are not addressed to a specific lady) we find that they are always addressed to women of a higher class status than the poet[26], and that these women are either married, or virgins protected by the customs of the court, and therefore unattainable. In Arabic love poetry, the possibility of consummation is always there, depending on the favors of the beloved[27]; the troubadours, influenced and necessarily restricted by the social realities of the feudal court and the status of women within it, sometimes poetically fantasized about a sexual relationship with their love-object, but it was rarely considered a realistic possibility.[28] As such, the spiritual aspect of love defined by the Arabs came into much heavier play; if the troubadour could not hope for sexual favors, he could at least win the affection and approval of his lady th rough chivalry and good deeds. Yet again, however, a qualitative difference exists between the Spanish Muslim poet's attempts to "put his best foot forward," so to speak, by emphasizing in his work his good qualities and questioning why the lover pays no attention to him, as in the poetry of al-Hakam, and the troubadour, who is compelled to perform often political deeds for his high-born lady, and by extension, for the lordly figure whose authority she was under, whether father, husband, or warden. The social realities of the feudal society in which the troubadours existed were at least partially in place to provide some measure of control over the rights of legitimacy and inheritance, and thus women, and they brought pressure to bear on the looser romantic themes that were infused into Provencal culture through Muslim Spain.

To conclude, it seems by now beyond doubt that the military contact between the Muslims, Spanish, and French in the early Middle Ages bred numerous cultural over-lappings in the developing society of the time, and that in the field of troubadour poetry, Arabic influence played a significant part. Taking formal cues from the

mutaribs (singers) of Muslim Spain in their construction of lines and stanzas, the poetry of courtly love was also deeply affected by the Arabs' definitions of love itself. From the Muslims, rather from the teasing flirtations of Ovid and Andreas Capellanus, the troubadours derived the concept that the lover is abased before his beloved, and that the passionate, spiritual love for an object could make a man a better person, and bring him closer to God. Yet far from being simply French offshoots of Arabic poetry, the troubadours instead used these foundations to stake out their own place in poetry, adding elements of their own feudal soci ety, and ultimately coming to own a "borrowed" poetry.

NOTES

1. From a *ghazal* of 'Abbas ibn al-Ahnaf, reprinted in Roger Allen's *An Introduction to Arabic Literature* (Cambridge, 2000; p. 106).
2. Menocal, Maria Rosa. "Pride and Prejudice in Medieval Studies: European and Oriental." *Hispanic Review* 53:1 (1985): p. 66.
3. Bornstein, Diane. "Courtly Love," in *Dictionary of the Middle Ages*. Joseph Strayer, ed. New York: Scribner, 1982. p. 668.
4. Graves, Robert. *The White Goddess: A Historical Grammar of Poetic Myth*. New York: Farrar, Strauss, and Giroux, 1948. pp. 394-396.
5. Nykl, A.R. *Hispano-Arabic Poetry and Its Relation With the Old Provencal Troubadours*. Baltimore: J.H. Furst, 1946. p. 3.
6. ibid., p. 5.
7. ibid., p. 4.
8. Menocal. "Pride," p. 64.
9. ibid., p. 65.
10. ibid., p. 67.
11. For a full elucidation of those similarities, see A.R. Nykl's *Hispano-Arabic Poetry and Its Relations With the Old Provencal Troubadours* (J.H. Furst, 1946; pp. 371-413), which documents specific instances of stanzaic and linear parallelism with Hispano-Arabic poetry in the songs of Guillaume IX of Poitou, Cercamon, and Marcabru. R.A. Nicholson's *A Literary History of The Arabs* (Cambridge, 1962; pp. 405-442) gives a more basic and comprehensive account of the development of the *zajal* and *muwashshah* "vulgar ballad" forms in Muslim Spain, which are the chief forms of influence with regard to the troubadours and their vernacular poetry.
12. Nykl, p. 392.
13. Maria Rosa Menocal attempts to redefine the literary applications of the term borrowed in "Close Encounters in Medieval Provence: Spain's Role in the Birth of Troubadour Poetry" (*Hispanic Review* 49:1, 1981; p. 61), arguing that it does not imply "direct and servile imitation" of an extrinsic source, as many Romance scholars have seemed to suggest, but instead refers to a kind of internal creative referencing of new forms, techniques, and themes.

14. Menocal. "Pride," p. 63.
15. Allen, Roger. *An Introduction to Arabic Literature*. Cambridge: 2000. p. 111.
16. Nykl, p. 309.
17. ibid., p. 21.
18. Adolf, Helen. "Christendom and Islam in the Middle Ages: New Light on 'Grail Stone' and 'Hidden Host'". *Speculum*, 32:1 (1957): p. 104.
19. Guillaume is by no means a slavish follower of the courtly love conventions and is, in fact, quite adept at making fun of them: "My heart is sad and nigh to break/ With bitter rue--/ And I don't care three crumbs of cake/ Or even two.//I have a lady, who or where/ I cannot tell you, but I swear/She treats me neither ill nor fair" (from "A Song of Nothing"). It is, however, worth noting that after his marriage to his second wife, the widow of Sancho, King of Aragon, and his excursions into the Middle East as a Crusader, his work takes on a more sober, mature tone that bears more resemblance to classical Arabic poetry and suggests that he was influenced by his direct contact with Spanish and Arabic culture (Nykl 375-383).
20. Bornstein, p. 670
21. Nykl, p. 79
22. Bornstein, p. 672
23. Stafford, Pauline. "Women and the Norman Conquest." *Transactions of the Royal Historical Society*, 6:4 (1994): p. 222
24. Burns, E. Jane. "Refashioning Courtly Love: Lancelot as Ladies' Man or Lady/Man?", reprinted in *Constructing Medieval Sexuality*. eds. R. Lochrie et al. Minneapolis: Univ of Minnesota Press, 1997: p. 4
25. Bornstein, p. 668
26. Gies and Gies provide an example of this principle based on the life of Eleanor de Montfort (*Women in the Middle Ages*: Harper, 1980; pp. 120-121): Phillippe de Beaumanior's *Jehan et Blonde* involves the heroine's rejection of the hero based on his low-born status.
27. Nykl, p. 82.
28. Bornstein, p. 672.

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Driving Home: Voice 101

KATE AMANN

I can't see details in the dark, I only
know it's cold because the heat is on
inside. You're singing to the road—
prompted by obsolete speakers
—you own every note by instinct.

You drown me out, and I sing
too softly. The corners of my lips
curl and I am aware of my tongue
hitting the back of my teeth
on all the right consonants.

If you stopped and turned
the music down, you'd still hear
me, out of tune, lit by the glow
of the number of mutual glances
we've got left in this song.

Shakespeare Outside the Academy: Assessing the Bard's Cultural Relevance by means of Contemporary Pop Music

LOU DIBENEDETTO

Recording artist Dan Bern wrote a song called "Shakespeare's Got a Gun" that vulgarizes Shakespeare, putting a gun in the Bard's hands and imagining him in a series of shocking scenarios. In Bern's lyrics, Shakespeare is depicted as a trigger-happy lunatic fed up with the "thick black glasses/ that sit and dissect tragedies in college English classes."[1] He seeks out prostitutes, plays guitar, watches pornography, drinks alcohol, owns an Uzi, and engages in pedophilia in the back of his corvette. Canonized in academic institutions across the world, Shakespeare has been placed on a pedestal. Bern knocks him off of it, calling everything with which Shakespeare is commonly associated into question to imagine him corrupted by today's world.

In this study, I cut Shakespeare's deep-seated academic ties in an effort to assess his cultural impact. To justify this endeavor, I draw parallels between Shakespeare and early modern England's popular culture and today's pop stars and the popular culture in which they thrive. I then survey popular culture to throw light on contemporary pop songs that allude to Shakespeare—a popular trend that may fall short of high art but influences how Shakespeare's plays are interpreted and contributes to the sustenance of his legacy.

One way to gauge Shakespeare's influence is to observe how and where his art surfaces in today's world. High schools and colleges worldwide preserve his name in the classroom, where his poetry and plays are integral components of curriculums the world over. Nowhere else is Shakespeare's presence more prevalent than in pop culture mediums like music, film, literature, and theater. These are the cultural avenues through which Shakespeare is endowed with a sort of immortality. His accomplishments spawn new art in virtually all artistic mediums—art which, in referencing him, perpetuates his name as effectively as it does his ideas. These popular art forms attract a diverse audience, allowing Shakespeare to infiltrate cultural sectors that schools may not reach and, thereby, spread indefinitely.

Since pop music boomed in the 1950s, Shakespeare has influenced songwriters across the spectrum of genres regardless of their characteristic content. Shakespearean allusions surface in musical styles ranging from rap and heavy metal to country and avant-garde. Iconic country singer Johnny Cash borrows from *Hamlet* with his nickname "The Man in Black". A group of electronic musicians named Super Madrigal Brothers released an album in 2002 called *Shakestation* that uses modern electronic instruments to create the type of madrigals that were popular in Shakespeare's time and documented in plays like *As You Like It*. On a tour in 1974, during the performance of his song "Cracked Actor", the oft-theatrical recording artist David Bowie performed a skull-kissing routine onstage, imitating the graveyard scene in *Hamlet*. Listen closely to the cacophonous end of "I Am the Walrus" to hear the Beatles' subliminal nod to Shakespeare: a sample of one of Gloucester's speeches in *King Lear*[2].

The songs I chose for this study reflect the diversity of genres with songs inspired by Shakespeare and highlight the various ways in which Shakespearean allusions materialize in song. That so many disparate genres share a common bond in their allusions to Shakespeare is testament to his cultural significance.

For the purpose of this study, cliché-ridden love songs from the 1950s and 60s that reference *Romeo and Juliet* (and have already been the subject of like-minded studies) are forgone in favor of more

contemporary pop songs whose allusions to Shakespeare have more dimension, are yet-unstudied in an academic context, or reflect the considerable cultural shifts that have taken place since the comparatively puritanical 50s era. Shakespeare's presence in pop music is no longer limited to love songs inspired by *Romeo and Juliet*. The songs discussed herein are often more inclined to complicate Shakespeare, delving deeper into his characters and envisioning his plays in ways that divorce him from academia. These songs challenge audiences to think of Shakespeare in a new light. They are a reminder that, before Shakespeare's widespread canonization and the elevation of his plays to high art status, Shakespearean drama was as much about entertainment, showbusiness, and cultural enrichment as it was about illusion vs. reality or some other such thematic concern touted so tirelessly in the academy.

The songs in this project are divided into three categories based on the nature of their Shakespearean allusions:

- Songs that offer reinterpretations of Shakespearean story lines or characters.
- Songs that focus on the thematic content of a Shakespearean play, conveying a specific idea dealt with in the play via the lyrics and/or instrumentation.
- Songs that focus on a specific character in one of Shakespeare's plays, presenting a sort of character sketch that reflects some aspect of the character's essence through the lyrics or instrumentation.

The broad range of these categories allows for overlapping; many of the songs pertain to more than one of the three designated groups.

Songs that reinterpret Shakespeare in a modern context typically place a Shakespearean character in a contemporary setting and imagine what would happen. For instance, Tonio K's "Romeo and Jane" imagines what would happen if Romeo cheated on Juliet in today's gossip-hungry world. It is vital to observe how these songs draw from the text in order to justify their updated versions of characters. It is also informative to examine how cultural conditions

unique to today's world influence the behavior of a Shakespearean character placed in a modern context.

Songs concerned with the thematic content of a play often use this element as the criterion with which to judge a specific situation as it relates to the song's speaker. In Madonna's "Cherish," the relationship about which Madonna sings is compared to that of Romeo and Juliet. Using Romeo and Juliet as a touchstone allows her to make inferences about the nature of the relationship within her song.

Other songs in this category focus on a universal issue at the center of one of Shakespeare's plays and seek to exemplify it. Radiohead's "Exit Music (For a Film)" looks at the issue of authority in *Romeo and Juliet*—the limitations authoritative figures place on youth and youth's rebellion (whether carried out or merely wished for) against them.

The most common permutation of allusions to Shakespeare is the character sketch, in which a songwriter provides an image of a particular character by means of lyrics and instrumentation. In such songs, the singer often sings from the perspective of the character he or she visualizes. "Exit Music" is sung from Romeo's point of view, for instance, and expresses his devotion to Juliet as much as his bitterness toward the forces that keep them apart.

The sheer breadth and volume of Shakespeare's influence on such an assortment of musical genres justifies investigation. The songs compiled herein offer diverse and striking slants on the Shakespearean works to which they refer and, because they are such potent forms of cultural expression—that is, a large audience is exposed to these songs and may even encounter them before the actual Shakespearean work they reference—it is a worthwhile exercise to investigate them.

At his best, Shakespeare taps into a collective cultural identity that is still intact today. Thus, it may seem trivial to examine his influence upon one type of art when his influence extends not only to various art forms, but to the society in which that art exists. Nevertheless, it is instructive to examine Shakespeare's presence in the popular music that alludes to his plays: the songs investigated in this

study are reactions to Shakespeare as potent as those of the professors who teach him (and with a wider audience at their disposal); they are songs shaped by his plays that, in turn, shape the way his plays are understood. Many of these songs don't merely allude to Shakespeare; they tread the same territory Shakespeare did in the works by which they are inspired and alter the terrain as they do so. It is in these songs that some of the freshest, most colorful interpretations of well-worn Shakespearean plays exist. Broadcast over the airwaves and on MTV, sold on CDs available across the world, the songs chosen for this study are crucial to the propagation of Shakespeare's name and legacy.

Pop Culture Yesterday and Today: Shakespeare vs. Eminem

On the surface, pop music—broadly defined as all music, regardless of genre, that is directed at and possesses a widespread fan base (i.e. that is not meant to and does not appeal only to a small, circumscribed group of people)—can be an intimidating and seemingly crude component of a larger, similarly off-putting pop culture. To the unseasoned observer, Eminem and Britney Spears[3] may seem crude or peculiar and, thus, potentially ruin one's faith in the value and significance of both pop culture and the youth culture to which it is so inextricably bound. Most of the figures that dominate today's pop culture seem rootless, disconnected from any historical grounding that reaches back before the pop groups of the 50s. Whether it is because of their flashy clothes, confrontational attitudes, or manufactured personas (and music in some cases), it is as if today's pop stars formulate out of thin air, modern-day cultural byproducts.

Yet Eminem and Britney Spears indicate something important about today's culture: its reliance upon commercialism and trendsetting and the nearly limitless artistic license musicians possess. The former is the feature of today's pop culture landscape that most resembles that of Shakespeare's time, while the latter can also be related to Shakespeare despite the stringent social restraints with which the Bard contended.

To complete the cycle that begins when the artist expresses him

or herself via an artistic medium, art requires an audience. Without being revealed to the public eye, art's purpose is not completely fulfilled. Exposure to an audience provides a work of art with relevance by allowing it to reflect and be reflected by those who encounter it. This concept is championed by New Historicist critics like Stephen Greenblatt who evaluate literary works under the assumption that they "are simultaneously influenced by and influencing reality, broadly defined.... They share a belief in referentiality—a belief that literature refers to and is referred to by things outside itself."[4]

In Drama and the Market in the Age of Shakespeare, Douglas Bruster argues that "the tendency or ability of Shakespeare's plays to offer (even affirm) simultaneously, without contradiction, contradictory themes, messages, and ideological stances—was...ultimately a product of early modern market forces which shaped dramatic commodities to answer the various manifestations of social desire, desire addressed by the titles, no less than the content, of plays like *As You Like It*."[5] This concern for the audience in Shakespeare's creative vision points to the element of business and consumerism inherent in all forms of public artistic expression. While the stimulation inherent in all creative expression can be and often is the artist's prevailing motivation, the need to sell his or her creation to an audience, whether in terms of money or approval, must be acknowledged. Hence, the popular culture that afforded Shakespeare with his popularity in early modern England is comparable to that which does the same for the likes of Eminem: the art of both figures is aimed at a particular audience and adheres to certain expectations in order to hit that target.

Attempting to determine who attended theaters in early modern England, Walter Cohen finds that it was a mix of both "privileged playgoers" and "a heterogeneous audience, with a plurality of artisans and shopkeepers, and a majority consisting of these groups and the ones beneath them—servants, prostitutes, transients, soldiers, and criminals."[6] Shakespeare's audience was diverse, and his art is shaped in part by an effort to make his plays palatable to the members of an assortment of social classes and backgrounds. The circular motion of influence to which Stephen Greenblatt refers is

epitomized by Shakespeare, whose audience influences his creative process at the same time that what he creates influences his audience.

Bruster posits that "the theaters of Renaissance England (public and private alike) were both responsive and responsible to the desires of their playgoing publics.... This need not imply that the playhouses were without a social vision. Their market function, however, necessarily mediated, even directed, that vision."[7] Shakespeare's plays are marked by certain recurring features or mechanisms that can be said to achieve commercial aims. For instance, the comic relief that surfaces even in his darkest tragedies provides the audience with a break from the dismal events that mark the rest of such plays. The often-uniform endings of Shakespeare's plays could also be said to cater to an audience's perceived expectations. This observation isn't meant to deny that the element of surprise was a powerful feature of Shakespearean plays; for early modern audiences, part of Shakespeare's lure was that they could expect the unexpected from him. However, in a tragedy it's expected that all or most of the central characters will die, just as marriage is the most common end result in Shakespearean comedies and romances. These trends are crucial to the appeasement of the audience, who bring a set of expectations they expect the artist to meet.

The same ripe commercial atmosphere that surrounded Shakespearean theater is evident within today's popular culture. The conception of art with a target audience in mind is now a driving force in the entertainment industry where the prospect of selling millions of records has become a widespread achievement (as evidenced by the popularity of the television show *American Idol*, in which the winner in a group of contestants who are aspiring recording artists is signed to a record label and widely distributed). As Bruster states, Shakespeare himself "did in fact become rich: his money came not from the genius of his dramatic compositions, but from the percentage he drew...to the Globe and Blackfriar's gate."[8] Just as today's pop music scene has blossomed into an immensely profitable, institutionalized business, Bruster finds that, "Between the erection of the first purpose-built playhouses and the closing of the theaters

in 1642...'well over fifty million visits were made to playhouses.' This unprecedented rate of playgoing in London was matched by a heightened concern...for the increase and assurance of profits. Indeed, 'playing time' became a serious, highly competitive commercial enterprise."[9]

The art of both Shakespeare and pop stars like Eminem is also comparable in that it provokes controversy. Shakespeare's plays address early modern England's most pressing, sensitive issues such as marriage, adultery, murder, and madness. In doing so, Shakespeare was able to stir up controversy and attract his audience's attention, thereby fueling the popularity and commercial success of his plays. People could go to his plays to experience without consequence what their society considered forbidden, like the violence in *Macbeth*, or to temporarily escape into the fantastical worlds of *The Tempest* and *A Midsummer-Night's Dream*.

Bruster notes the "moral overtones" that characterized objections to the theater in early modern England, writing that, "Attacks on playing and playgoing invariably stressed the patent evils of a fixed theater. Resentful of the players' new status and prosperity, William Harrison lamented...that 'It is an evident token of a wicked time when players wax so rich that they can build such houses'."[10] Imagine, then, William Harrison's response to an episode of MTV's *Cribs*--in which the network takes the viewer inside the lavish abodes of the richest celebrities.

Eminem—who has a mansion of his own—has sold an unprecedented number of records and is the subject of similar controversy in Congress and amongst groups like the Parent's Music Resource Center, who led the effort to have parental advisory stickers attached to offensive sound media. Like Shakespeare, some of Eminem's most appealing attributes for his fans are both his tendency to present the unexpected and his insistence upon addressing sensitive issues. In the song "Bonnie and Clyde '97," Eminem imagines driving in a car with his daughter in the passenger seat and her dead mother in the trunk. The song calls to mind the same brutality Lady Macbeth displays in lines like:

How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face
Have pluck'd my nipple from his boneless gums
And dash'd the brains out, had I so sworn as you
Have done to this.[11]

Explicit references to sex, drugs, and violence abound in Eminem's songs, and though he may be a talented rapper and musician, his music's sensational content affords it with much of its lure. Considering this, figures like Eminem no longer seem so disconnected from history; in fact, they become emulative of so many controversial figures who preceded them, perpetuating the now-conventional role of the artist in the pop culture landscape. Eminem isn't joking when he acknowledges in his song "Without Me" that he's "not the first king of controversy."[12]

Romeo and Juliet: Prototypes for Modern Love Songs

"Thou givest fever/ when we kisseth..."
from Otis Blackwell's "Fever" (1956)

In his essay *Reviving Juliet, Repackaging Romeo*, Stephen M. Buhler traces society's treatment of Romeo and Juliet since the 1950s. Pop music from the 50s onward began to co-opt Romeo and Juliet with striking regularity. Buhler extensively outlines pop songs—mostly from the 50s and 60s—that reference Shakespeare's work by using Romeo and Juliet as templates for their ruminations on love affairs, crushes, and love-gone-wrong. Songwriters borrow from Shakespeare, using his play to kick-start their own artistic expression. That so many pop songs invoke Shakespeare is testament to the universalities of a love like Romeo and Juliet's. Songwriters from the 1950s to today see their experiences with love played out by characters in a play written centuries ago; their songs become homage to Shakespeare.

During the 50s, Buhler proposes that "a new conception of the adolescent—the teenager" emerged and was a "widely accepted social category [that] followed a perceived need for teachers, among others, to 'speak to those so categorized."[13] He notes how the music industry took an active role in assembling and molding youth culture: "Adolescence...came to be seen as a subculture with its own behavior patterns, tastes, and purchasing power"[14]—and echoes the theories of Stephen Greenblatt, by asserting that "Consumers can, to some degree, shape products: this includes the cultural variety."[15] The rise of the teenager as not only a consumer, but also a force that shapes and even defines popular culture has dramatically altered the way *Romeo and Juliet* is understood in contemporary society.

According to Buhler, "the youthful age of both Romeo and Juliet could be stressed more and more in the classroom and eventually on screen, partly as an invitation for young readers to 'see themselves' in Shakespeare."[16] Thus, Shakespeare's art has been reinterpreted so as to make it more palatable to a youth demographic, a phenomenon that continues today with youth-targeted Shakespearean film remakes and the pop songs this study examines[17]. A new emphasis on Romeo and Juliet's youth and the way it colors their love invites high school and college students studying *Romeo and Juliet* to apply their own lives to the play. As a result, Shakespeare takes on a new intimacy and relevance for such audiences, further fueling his cultural perpetuation through centuries of vast and unpredictable change.

Once again, Shakespeare's influence stays true to Stephen Greenblatt's idea of referentiality: youth culture changes the way *Romeo and Juliet* is understood *at the same time* that it is mirrored by the very play on which it casts new light. *Romeo and Juliet*'s investigation of adolescent romantic love—its rapturous nature and the social constraints with which it contends—not only maintains its relevance in a contemporary society increasingly defined by a sexually-aware youth culture but it also plays a part in upholding prevailing cultural ideologies regarding love, marriage, and gender as well.

Cynthia Marshall addresses this issue in her essay *"Who Wrote the Book of Love?": Teaching Romeo and Juliet with Early Rock-*

Music, in which she calls attention to the congruencies between pop songs from the 50s and 60s and *Romeo and Juliet* to show these songs' value as teaching tools. Though many early rock songs explicitly reference Shakespeare, Marshall also deals with songs that make no mention of the Bard but present an image of teenage love that compliments that of Shakespeare's Romeo and Juliet. She argues that both *Romeo and Juliet* and early rock songs sustain social tenets that "[mystify] heterosexual coupling"[18] and value stereotypical gender roles: teenage lovers in both the songs and the play idolize each other, believe themselves to be rebellious against society, and hastily go through the motions of what leads to marriage—what Marshall calls "a prescribed course of attraction, profession of affection, and marriage."[19] Today, however, the push for a young marriage is less of a cultural norm than it was in the 50s or 60s[20]. This change is reflected in today's pop songs—Britney Spears doesn't sing about marriage; sexuality, however, plays an important role in both her lyrics and image.

Another work of art from the 50s that bears Shakespeare's influence, Leonard Bernstein's *West Side Story* fares better than early rock music that alludes to Shakespeare in that it still maintains its relevance today: Stephen Buhler praises this reinterpretation of *Romeo and Juliet* because it "succeeded in giving Shakespeare's play nearly unimpeachable street credentials."[21] *West Side Story* made it not just acceptable, but fashionable to reference Shakespeare. With the sing-song melodies of Bernstein's compositions and flashy images of gangs that make it so distinct, *West Side Story* modifies *Romeo and Juliet* so that it is ostensibly more accessible and applicable to contemporary audiences. Buhler astutely perceives *West Side Story*'s impact, claiming that it paved the way for *Romeo and Juliet*'s treatment in genres like rap and hip-hop as well as rock music. Thus, this musical and subsequent film is an important milestone in Shakespeare's continuing legacy; it is responsible for the emergence of Shakespearean allusions in the most unexpected places.

One such place is rap music. Emerging in the 1980s as a popular phenomenon, rap has since become one of the most profitable and popular genres. In theory, rap music emphasizes lyrics and singing

(read: rapping) over instrumentation, opting for a musical backdrop that re-contextualizes already-familiar sound sources via methods of sampling or "scratching" records of other peoples' music[22]. Beats and rhythms often derived from drum machines are also highlighted. But the rhythmic and melodic components of rap music are traditionally secondary in nature, designed to facilitate the rapper's rap—which carries the song—more than to stand on their own.

Ostensibly, rap and Shakespeare have little in common. Much rap music—the sub-genre branded "gangsta rap" in particular—has come under fire for its glorification of violence, sex, and drugs, but it also enjoys great success on pop charts and among the youth culture. Rappers who tout themselves as the greatest of all time, threaten all those who stand in their way, and sing the praises of illicit drugs are now a familiar presence in today's pop culture, a presence that is as maligned as it is glorified and imitated. Dressed in baggy clothes brandished with brand-names that signify wealth as much as style, and hardened by tumultuous upbringings in ghettos divorced from the safety and security so often associated with childhood, rappers would seem alien on stage before a crowd at the Globe theater.

But look closer. Rappers are no strangers to theatrics; performance is crucial to their art since the listener hangs on their every word. The ghetto life, as reported by the rap stars who survive it, can be as violent and devastating as a Shakespearean tragedy as evidenced by the recurring break-outs of deep-seated gang violence in *Romeo and Juliet*. A rap song is driven by the rapper's rhymed phrasings and the flow with which they are delivered. Though a rapper's ability to freestyle is highly valued, much craft goes into the writing of a rap which, at its best, can be as articulate and intricately wrought as Shakespearean verse.

Today, rap dominates the pop charts and MTV. But its impact is such that the ideals and lifestyles of the rap world have begun to seep back into the broader culture that sprung this still-developing art form. Rap is not just a type of music but a cultural force with a considerable influence over society. Even political figures have begun to acknowledge it. Bill O'Reilly exercised his influence as the host of the Fox News Channel's *The O'Reilly Factor* to convince the Pepsi

corporation to fire rapper Ludacris, a Pepsi sponsor whose glorification of violence O'Reilly found objectionable. In response to Pepsi's plan to feature Ludacris in a commercial, O'Reilly called for a boycott of Pepsi products on air, claiming Ludacris "[peddles] antisocial behavior"[23] to impressionable adolescents[24].

During his campaign for the 2004 Democratic presidential nomination, Howard Dean namedropped the rap group Outkast (who went on to win the Grammy for Best Album that year). Whether Dean's overture was a half-hearted bid at gaining popularity among the youths who popularize Outkast or a genuine expression of his interest in the group, it is indicative of rap's increasing cultural permeation.

Given rap's traditionally risqué subjects, though, it is unlikely that a figure as steeped in the academy as Shakespeare would surface in a rap song. Female rapper Sylk E. Fyne proves otherwise. Sexual gratification is the topic of her most popular songs—she is unabashedly blunt, filling her lyrics with graphic references to sexual escapades—and yet she draws upon Shakespeare for her song "Like Romeo and Juliet". As the title's simile suggests, Sylk E. Fyne's song is referential. Only mentioned in the chorus, Romeo and Juliet are equated with the song's two vocalists, male and female, who trade verses back and forth that chronicle their mutually-satisfied acquaintanceship. Sylk E. Fyne idealizes Romeo and Juliet's love as the most genuine, passionate union popularly depicted throughout history and appeals to their image in the cultural conscience to convey to her listeners the affection she feels for the lover addressed in the song. "Like Romeo and Juliet" is distinct in that it emphasizes the passionate rather than romantic overtones of Romeo and Juliet's love. The chorus reads, "It's like Romeo and Juliet/ Hot sex on a platta just to get you wet/ Yousa' bout' to get in something you will never regret/ And its gonna be the bomb this is what I bet, yup."[25] Biz Markie's "Romeo and Juliet" is a far more subdued affair. This rapper devotes an entire song on his album to praising Shakespeare's play and thereby exposes his listeners to it. This song is a celebratory gesture, an enthusiastic endorsement of the Bard wrought with all the eccentricities of the rap idiom. Though Biz Markie offers no

insight into *Romeo and Juliet*, his song actively bridges the gap between two disparate cultures. The song's first line uses Shakespeare's language directly—"Romeo, Romeo, wherefore art thou?"—but Biz Markie goes on to employ rap culture's characteristic tongue-twisting wordplay in the rest of the song. The chorus reads "Romeo and Juliet gettin' busy" and the second verse begins thusly: "To the R-O-M-E-O, and the J-U-L-I-et...."[26]

Most important is Markie's encouragement to pay attention to and appreciate Shakespeare: "Yo, Romeo and Juliet should be household names/ They names should be in the hall of fame/ With my funky beat, you can never go wrong/ I want everybody to sing this song"[27]. On paper, Markie's lyrics look sophomoric, too simple-minded to merit much attention. But when put to music, the lyrics come alive. Opening with a short madrigal-styled intro that effectively sets up the song's subject, a looped bassline and tinny, subdued percussion enter as Biz Markie begins his rap. Hearing him speak-sing the words is revelatory: there is no hint of irony in his vocal styling: he is serious about his enthusiasm for Shakespeare and wants the listener to share that feeling with him (the line "I want everybody to sing this song" quoted above is shouted). In writing this song, Biz Markie directly reaches an audience whose exposure to Shakespeare is likely to be in the classroom alone. Markie lifts Shakespeare's potentially off-putting association with academics to make it seem fun and elementary. For a pop culture so preoccupied by what is considered "cool" (and eager to reject what isn't), even a song as simple as Biz Markie's can have a resounding impact.

Like Sylk E. Fyne, Madonna's song "Cherish" continues the tradition of her pop music forebears from the 50s and 60s by comparing the relationship between the song's speaker and the object of her affection with that of Romeo and Juliet. Boldly claiming the complexities of her love affair are greater than those of Romeo and Juliet, Madonna sings "Romeo and Juliet never felt this way I bet."[28] Her assertion is startling as it threatens to devalue what is widely considered one of the most passionate relationships ever conceived. Rather than use *Romeo and Juliet* as a model for the faith and devotion inherent in the relationship the song addresses, "Cherish" uses

it as a foil. This self-assured move is perhaps legitimized by the fact that Romeo and Juliet's relationship ends in tragedy; they are "separated" by death, whereas Madonna exclaims "Who? You! Can't get away, I won't let you". No tragedy can prevent the lovers in "Cherish" from carrying out the full potential of their love.

"Cherish" presents an image of Juliet consistent with that of Shakespeare: she is both needy and controlling. While Juliet's devotion to Romeo is unquestionable, her subtle displays of determination are often disregarded and overshadowed by depictions that show her to be unwaveringly dependent.[29] Romeo and Juliet's interaction in act two, scene two is indicative of this oft-overlooked dimension of her character:

> Romeo: I would I were thy bird.
> Juliet: Sweet, so would I.
> Yet I should kill thee with much cherishing.[30]

Perhaps borrowing from this very line, Madonna's song paints a portrait of a woman willing to take charge of her relationships and make demands of her lover. While she submissively declares "I can't let you go baby can't you see," Madonna subsequently sings:

> I was never satisfied with casual encounters
> I can't hide my need for two hearts that bleed with burning love
> *That's the way it's got to be*
> *...So don't underestimate my point of view*[31]

Just as Madonna's allusion to *Romeo and Juliet* is startling because she challenges the resilience of their profound love, Tonio K's "Romeo and Jane" jarringly calls their love's endurance into question to such an extent that he imagines Romeo as an adulterous lover in today's world who has an affair with Jane, the wife of Tarzan. Viewing Juliet as Romeo's dependent and emotionally unstable devotee, songwriter Steve Krikorian sings, "Romeo loves Jane/ The jungle will never be the same/ and Juliet's crying again/ Romeo loves

Jane."[32] His reference to a jungle invokes Tarzan's wife at the same time it suggests the world in which Romeo and Juliet are immersed is chaotic, an implication in line with other interpretations of *Romeo and Juliet* like *West Side Story* and Baz Luhrman's *Romeo + Juliet*, where gang warfare poses a constant threat.

Advancing this jungle theme is Krikorian's incisive commentary on tabloid journalism; one of the song's lines reads "I've heard of unfaithful lovers but this is outrageous/ Soon the National Enquirer will run the front pages."[33] This implies that Romeo and Juliet are famous since celebrities are invariably the subjects of publications like the National Enquirer. Shakespeare himself is mentioned in the song, perceived as being distraught over the news of his creation's infidelity: "I saw Shakespeare and cheetah/ Crying in their margaritas." In Krikorian's hands, Romeo and Juliet are no longer limited to Shakespeare's whim; they are divorced from the author. By re-writing them, Krikorian allows Romeo and Juliet to stray from their fate as it is determined by Shakespeare's play. He is free to tamper with their legacy as he pleases.

Radiohead's "Exit Music (For a Film)" differs from the aforementioned songs because nowhere in its lyrics does it explicitly refer to Shakespeare's characters; Romeo and Juliet's presence in the lyrics is implied. The song was commissioned by Baz Luhrman for the soundtrack to his 1996 film Romeo + Juliet. According to Radiohead fan-site Greenplastic.com, "While on tour...in September of 1996, Radiohead was sent the last half-hour of Baz Luhrmann's film William Shakespeare's Romeo and Juliet and asked to write a song for the closing credits. Band members were impressed by the clip, and [lead singer Thom Yorke] wrote this song for the movie."[34] Yorke said of his inspiration for the song: "When I was 13...I couldn't understand why, the morning after [Romeo and Juliet] shagged, they didn't just run away. The song is written for two people who should run away before all the bad stuff starts. A personal song."[35]
The "bad stuff" to which Yorke casually refers is Romeo and Juliet's troubled romance, of course—their obligation to hide their affair, their struggle to overcome the constraints of their union, the tor-

ment perpetuated by the authority figures who attempt to separate them and their ultimate attempt at rebellion. Yorke's lyrics are poetically concise and poignant:

> Wake from your sleep,
> the drying of your tears,
> Today we escape, we escape.
> Pack and get dressed
> before your father hears us,
> before all hell breaks loose.[36]

Cynthia Marshall mentions the awareness of rebellion against authority inherent in both *Romeo and Juliet* and the early rock songs she discusses: "Like [*Romeo and Juliet*], rock music of the 1950s and 1960s...understand themselves as rebels against a social structure that their romantic union in fact recapitulates."[37] "Exit Music," though not of the 50s or 60s, does attempt, above all, to depict the rebellion of youth against authority, as further lyrics confirm: "And you can laugh a spineless laugh / We hope your rules and wisdom choke you."[38] Yorke's lyrics resonate with what Stephen M. Buhler calls "The young lovers [defiance of] parental wishes and societal norms, ranging from masculine honor to feminine reserve."[39]

This song's commentary on authority and rebellion is further suggested by the fact that it is marked by a provocative climax that utilizes a loud-soft (or, rather, soft-loud) dynamic. The song begins with a hushed ambiance—Yorke's voice strained and doused in reverb, set against the quiet strum of an acoustic guitar and nothing more until eerie Mellotron tones emerge to compliment the vocals. This builds, the fervor in Yorke's voice subtly increasing, until lightly tapped cymbals count down to an explosion of hammering, kick-drum-heavy rhythm and synthesized sub-bass that tears through the song as Yorke wails his lament for Romeo and Juliet's tragic fate: "And now we are one / In everlasting peace."[40] While this line apparently deposits a glimmer of hope into Shakespeare's tragedy,—it suggests the two lovers are joined in the afterlife without the chaos

and destruction of their time together in life—Yorke follows this with the song's final line, a vicious refrain that establishes Romeo and Juliet as bitter victims of the authorities to whom they answer: "We hope that you choke."

Radiohead biographer Martin Clarke describes "Exit Music" as a "chilling song, which ideally captures the passion and innocence of the play itself. One of the album's harder tracks to listen to, it is nevertheless an uncomfortable yet brilliant song, underpinned by a brutal bass line which almost pounds the gentler refrains of the song into submission."[41] In the instrumentation itself, Clarke observes an echoing of the domination and torment that exists between Romeo and Juliet and their feuding, restrictive parents. The intrusive bass line threatens to prevail over Yorke's voice—to drown it out—yet it is ultimately this voice that triumphs as the song returns to the hushed atmosphere in which it starts, Yorke's unadorned voice continuing to repeat the final refrain until the song ends.

For as long as love songs continue to be written, Romeo and Juliet—whether in lyrics or in spirit—will remain fresh in the minds of songwriters. Their love has become an ideal—imitated, sought-after, and referenced all throughout culture—and the challenges they face in their effort to be together are still encountered by adolescent lovers. Pop songs old and new look back to *Romeo and Juliet* to give their songs a context that is easily recognized and understood and, in doing so, shape the way in which the play is read. Whether or not these songs can be considered high or low art and whether they update, date, or validate Shakespeare's work, they are enriched by plays like Romeo and Juliet which they in turn enrich—keeping Shakespeare fresh in the minds of the culture at large in new and interesting ways. As demonstrated by the diverse selection of songs examined in this section, Romeo and Juliet's tragic demise endures as much as their intense passion in the hearts and minds of artists and audiences of all persuasions.

NOTES

1. Dan Bern, "Shakespeare's Got a Gun," Unreleased.
2. Nicholas Currie, "Hamlet's Influence on Music," 22 April 2002 <http://ilx.wh3rd.net/thread.php?msgid=2105414> (12 March 2003).
3. These are arbitrary representatives of current pop culture since the "pop princess" and foul-mouthed rapper are not exclusive to one performer, but many as a result of the music industry's methods of trend-setting. The industry capitalizes on one success—that of Britney Spears, for example—by signing and promoting recording artists that fit the same image—like Christina Aguilera, Mandy Moore and Jessica Simpson.
4. Ross C. Murfin, "What is the New Historicism?", in *William Shakespeare: Hamlet*, ed. Susanne L. Wofford (Boston and New York: Bedford/St. Martin's, 1994), 374.
5. Douglas Bruster, Drama and the Market in the Age of Shakespeare, (New York: Cambridge UP, 1992), 3.
6. Bruster, 168.
7. Bruster, 10.
8. Bruster, 7.
9. Bruster, 2-3.
10. Bruster, 2.
11. William Shakespeare, "The Tragedy of Macbeth", in The Riverside Shakespeare: Second Edition, ed. Baker, Herschel, ed., et al. (Boston and New York: Houghton Mifflin Co., 1997), 1.7.55-59.
12. Eminem, "Without Me," Interscope.
13. Stephen M. Buhler, "Reviving Juliet, Repackaging Romeo: Transformations of Character in Pop and Post-Pop Music," *Shakespeare After Mass Media*, ed. Richard Burt (New York: Palgrave, 2002). 247.
14. Buhler, 243.
15. Bulher, 245.
16. Buhler, 248.

17. Interestingly, while this development in the way *Romeo and Juliet* is understood results in a Shakespeare more appealing to adolescent audiences who are, thus, more receptive to Shakespearean academic studies, such a change could not take place without the low-art that, in its allusions to Shakespeare, emphasizes the adolescent struggles in plays like *Romeo and Juliet* and, thus, appeals to contemporary youth culture. And yet, the value of such low-art continues to be called into question by the academy.
18. Cynthia Marshall, "'Who Wrote the Book of Love?' Teaching *Romeo and Juliet* with Early Rock Music," *Approaches to Teaching Shakespeare's Romeo and Juliet*. ed. Maurice Hunt (New York: MLA, 2000). 99.
19. Marshall, 99.
20. In Divorce Magazine's 2002 study, the median age for a first marriage was 26 for men and 25 for women; today, there is not as much social pressure for teenagers to marry as there was in Shakespeare's time or even fifty years ago. (See "US Divorce Rates in Bibliography).
21. Buhler, 260.
22. "Style: Rap," *All Music Guide*, <http://www.allmusic.com> (5 Feb. 2003).

    23. "Bill O'Reilly Launches Pepsi Boycott," *Boycott Watch*, 18 February 2003, <http://www.boycottwatch.org/misc/OReillyVS-Pepsi.htm> (30 March 2004).
24. As a result, Pepsi pulled the ad before it aired and discontinued their partnership with Ludacris. (See "Bill O'Reilly Launches Pepsi Boycott" in Bibliography).
25. Silk E. Fyne, "Like Romeo and Juliet."
26. Biz Markie, "Romeo and Juliet."
27. Biz Markie, "Romeo and Juliet."
28. Madonna, "Cherish."
29. Buhler, 258.

30. William Shakespeare, The Tragedy of Romeo and Juliet, in *The Riverside Shakespeare: Second Edition*, ed. Baker, Herschel, ed., et al. (Boston and New York: Houghton Mifflin Co., 1997), 1142-1143
31. Madonna, "Cherish," Sire. (emphasis added).
32. Tonio K, "Romeo and Jane," What.
33. Tonio K, "Romeo and Jane."
34. Jonathan Percy, "Exit Music," *Greenplastic*, <http://www.greenplastic.com/lyrics/songs/exitmusic.html> (23 Jan. 2003).
35. Jonathan Percy, "Exit Music."
36. Radiohead, "Exit Music," Capitol.
37. Marshall, 99.
38. Radiohead, "Exit Music."
39. Buhler, 247.
40. Radiohead, "Exit Music."
41. Martin Clarke, *Radiohead: Hysterical and Useless* (London: Plexus, 2000), 120.

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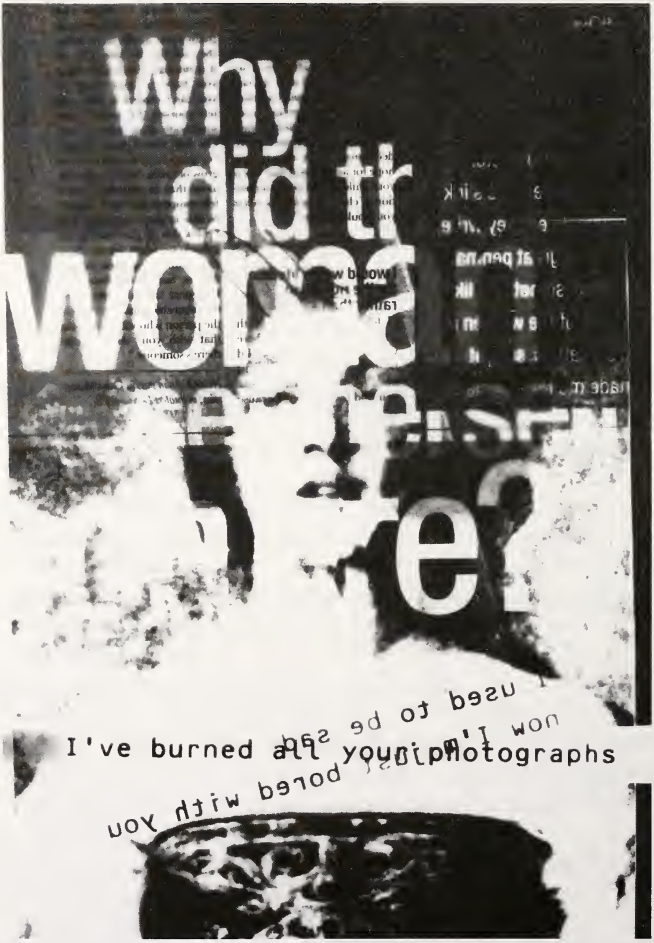

Chelsea Cates
Why Did This Woman?
GELATIN SILVER PHOTOGRAM

Chelsea Cates
Things Fall Apart
GELATIN SILVER PHOTOGRAM

Katherine Coots
Sephira
CYANOTYPE (REPRODUCED IN BLACK & WHITE)

Julia Shinderman
Storm of Angels
CYANOTYPE (REPRODUCED IN BLACK & WHITE)

Sam Gutheridge
Ajax
GELATIN SILVER PRINT

Sam Gutheridge
Friday Night
GELATIN SILVER PRINT

Solarium

HEIDI ATWOOD

The day after my mother checks in
We visit a solarium. Tomato vines
Lashed to stakes will soon drop
Fruit and straighten their bowed arms.

This is how I want my mother to rise,
Without gown or bracelet. Without
My father hiding her wrist in his grip.
But she is still in her bed, head bent.

I regret crayons left to melt on radiators,
How my brother cannot stop his spit.
The false heat that made my mother's blood
Like wax hardening as it cooled.

A Most Hideous Object: Women as Currency in *All's Well that Ends Well*

HEIDI ATWOOD

"Was this fair face the cause," quoth she "Why the Grecians sacked Troy? ... Was this King Priam's Joy?" (All's Well that Ends Well I.iii.70-3)

At the turn of the seventeenth century, London had developed into one of the greatest storehouses in Europe. John Stow listed some of the goods available to Londoners in his 1597 *Survey of London*: "Arabians sent gold; the Sabians spice and frankincense; the Scythian armour, Babylon oil, Indian purple garments, Egypt precious stones, Norway and Russian amber-greece and sables, and Frenchmen wine."[1] Higher demand for luxury goods accompanied the increased availability of these products. As London's market overflowed with goods that were once only available to the nobility, the idea that material wealth was the greatest measure of one's social status intensified. It was now easy to obtain garments and wares that made it difficult to determine who was and was not of noble birth. The notion that one's virtue was determined by birth was still popular in the Renaissance. Thomas Dekker writes on how any young man might, by wearing the right fashions, make himself more virtuous. He describes one way that one can affect virtuous qualities he does not actually have.

Let it be thy prudence to have the tops of them [boots] as wide as ye mouth of a wallet, and those with fringe boote-hose over them to hang down thy ankles. Doves are accounted as innocent, and loving creatures: thou, in observing this fashion, shalt seeme to be a rough-footed dove, and be held as innocent.[2]

Anyone who had enough income could afford to copy the styles of the upper class and thereby assimilate its virtuous character.

The burgeoning merchant class rebelled against sumptuary codes and dressed themselves in fine garments that were reserved for the nobility. The speed at which new, more materialistic values seemed to replace those of the past garnered notice from contemporary poets and playwrights. In *The Bel-Man of London*, Thomas Dekker ridicules Londoners' excesses. He writes,

> Pride, drest like a marchant's wife, who taking acquaintance with him [the devil's footman], and understanding for what hee came, told him, that the first thing he was to doe, hee must put himself in good clothes, such as were suitable to the fashion of the time, for that here, men were look'd upon only for their outsides."[3]

One's appearance and superficial actions were more important than what the King of France in *All's Well that Ends Well* calls "moral parts." Artifice took the place of sincerity as fashion conscious Londoners not only dressed themselves in the latest styles, but also feigned symptoms of popular psychological ailments. Of these, melancholia was most notorious. Dr T. Bright described some of the disorder's physical symptoms. "It putteth the finger in the eye, and sheadeth tears. .. it draweth the cheeks with a kind of convulsion on both sides... interrupteth the speech, and shaketh the whole chest with sighs, and sobs."[4] One only had to affect sighs, sobs, and wistful glances in order for others to believe one suffered from the fashionable illness.

The effect that the growing economy and the increasing importance of luxury had in early modern London appears in much of the contemporary literature. Shakespeare's comedy *All's Well that Ends*

Well addresses serious issues that arose from the shifting times with the characters' bawdy language and ridiculous antics. This paper explores the way in which the obsession with material wealth supports the idea that women are commodities and in turn how this notion shapes ideas of social virtue. The conflict between social virtue and actual virtue is most fully expressed through the predicament of the play's heroine, Helena. She is not only a woman, and thus nothing more than useable goods, but also of a lower class than Bertram, the gentleman she wishes to wed. In order to marry Bertram, she must peddle her monetary, sexual, and moral goods. This activity seems to have a damaging effect on her honesty; however, it is the only way she can achieve the social honor of which she is worthy. At the court of Rousillion this social honor matters more than any real moral substance.

In an environment so focused on superficiality it is inevitable that characters become objects. In *All's Well*, Helena is the one who must carry most of this burden. As a young maid she is a coveted commodity, not only for her sexual potential, but also for her chastity. Throughout the first act of *All's Well*, Lavatch, Paroles, and the Countess among others, speak of the young woman as though she were nothing more than an expendable good. Lavatch is the first to openly recognize Helen as an object. He makes puns that relate her to Helen of Troy, the original woman-as-object. Susan Snyder argues that the clown is trying to be ironic. She writes,

> Not only is she far from a queen in her social rank... but she is an anti-Helen: not the desired one, but the desirer. Shakespeare's own representation of Helen of Troy in *Troilus and Cressida* ... only sharpens the ironic contrast. She is argued and fought over, but seen as an actual character only briefly, as a totally passive object.[5]

Snyder believes that through the course of *All's Well*, Helena completely abandons anything she shared in common with Helen of Troy. However, no matter how the gap between the two Helens grows, one never becomes the antithesis of the other. The women

share a bond in that they are both seen as commodities. Lavatch says, "'Was this fair face the cause' quoth she/ 'Why the Grecians sacked Troy? .../ Was this King Priam's Joy"'(I.iii.70-3). The clown implies that Helen of Troy was equivalent to Priam's gold. The way in which others view Helena and the way in which she allows herself to be used also label her as a sort of currency.

Labeling women as salable prevailed in seventeenth century London. As women took positions in the industry of trade, the female body became "a transformed and therefore *disguised* form of physical 'economic' capital."[6] Paroles is the first to see Helena as a sexual good. He says her virginity is "a commodity [that] will lose its gloss with lying; the longer kept, the less worth. Off with't while 'tis vendible... will you anything with it?" (I.i.155-166) She is useless until she has been used, a task that Paroles crudely offers to take upon himself. Not only the lower, but even the upper classes believed that women were little more than "vendible" objects. Bertram sees women in this way. While he is in Florence, he treats a young woman, Diana, as something to be bartered for. He bargains for her maidenhead with valuables and even with his family's honor. Bertram's perception of Helena is different only in that he does not see her as a worthy object. When the King forces Bertram to wed her he protests, "My wife, my liege? I shall beseech your Highness, / In such a business, give me leave to use / The help of mine own eyes" (II.iii.1 06-16). Bertram sees choosing a wife as a business transaction and does not hesitate to declare that Helena has no value to him.

Bertram's ideas about the worth of women are somewhat different from those possessed by the lower classes. He is most concerned with superficial honor whereas the baser characters are more concerned with sexual potential. Lavatch gives the following account of sexual use.

> He that ears my land spares my team, and gives me leave to in the crop: If I be his cuckold, he's my drudge. He that confronts my wife is the cherisher of my flesh and blood; he that cherishes my blood loves my flesh and blood; he that

> loves my flesh and blood is my friend: ergo he that kisses my wife is my friend. If men could be contented with what they are, there were no fear in marriage (I.iii.48-56).

The clown refers to cuckoldry, not as a threat, but as an indication of one's ability to function in a trade-based economy. He sees exchanging wives with one another as advantageous. Not only does it give husbands a break from satisfying their wives' sexual needs, but it turns wives into objects that are only good for sexual use. Contemporary texts suggest that Lavatch's idea is not a radical one. John Taylor writes in *A Common Whore*,

> The Nicholitans, to avoid the paine Of jealousie amongst them did ordaine, That all their married wives of each degree, To every one a common *whore* should be. And so amongst them one could hardly find A cuckold that did bear a jealous mind.[7]

In this society, women are reduced to objects available for use and trade among the men. Helena's actions fit this "ideal" society in her willingness to use her own sexuality to secure a future with Bertram. She whores herself both figuratively and literally to whoever might be able to help her gain Bertram's love, including the King of France, a Florentine widow, and Bertram himself.

Helena does not begin as a bold pursuer. She pines over Bertram with little hope of even being able to marry him until Paroles suggests her value as a chaste maid. She quickly abandons the traditional passive role assigned to early modern women and begins to use all of her assets - monetary, sexual, and moral to barter for Bertram. For the first time she determines how her assets are distributed. She is half-transformed into Snyder's anti-Helen of Troy when she takes control of her value as a commodity, but she can never escape all objectivity. Just participating in trade amplifies the fact that she is valued foremost as currency. Helena carries on in a manner that seems fitting of the exchange-wenches who established shops in London's New Exchange. Pamphleteers described them as lusty women whose

vice only magnified the degree to which they were objectified. One pamphleteer writes,

> She's one commodity at several rates, partially dispensing those favours to one for a bottle of claret, which shall cost another pair of silk stockings and a treat to boot. . . She is so great an epicure that she sells her honesty to feed her Luxury, and pawns her very Soul to satisfie her Letchery.[8]

Helena projects herself as audacious as an exchange-wench when she visits the King of France in order to cure him from his disease. She risks "tax of impudence, /A strumpet's boldness, a divulged shame,/ Traduc'd by odious ballads; my maiden's name/ Seared otherwise" (II.i.170-3). The carnal implications that emerge both in Helena's dialogue with the King and in the condition from which he suffers, fistula, identify the young woman's potential as sexual currency. She suggests that her sensuality is a medicine that can cure the king. Furthermore, she believes that curing the King will allow her to earn Bertram's hand in marriage. Helena's willingness to use her honesty as currency also suggests that her behavior mimics that of a common whore, one who "lives by using of her owne. / Her shop, her ware, her fame, her game,/ 'Tis all her owne, which none from her can claim."[9] Both Helena and a whore use their natural goods in order to gain what they need. However, while a prostitute must engage in sexual exchange for food or garments, Helena enters the market because she needs Bertram's love. She says,

The blushes in my cheeks thus whisper me, 'We blush that thou shouldst choose; but, be refused, Let the white death sit on thy cheek for ever; We'll ne'er come there again' (II.iii.58-61).

If Bertram does not accept the fact that he must be her willing spouse, the "white death" of unused virginity and spinsterhood will never leave Helena's cheeks. She would be condemned to a living death brought on by a need that Bertram refused to fulfill.

Helena cannot remain an object of upper class virtue unless Bertram willingly takes her as his wife. Otherwise, she will lose her value as a symbol of Rousillion' s social virtue. Though she was not

born into the privileged class, she possesses the character of a gentlewoman. Her natural moral worth was polished by the breeding and education Rousillion provided for her. For the countess, Helen's impeccable manners and virtuous behavior translate to a currency she can use to gain respect among her peers. Contributing to some moral upbringing for the poor was part of being an exemplary courtier and not uncommon in early modern London.

> William Lambert, Esq., born in London, a justice of the peace in Kent, founded a college for the poor, which he named of Queen Elizabeth in East Greenwich. . . Sir Thomas Gresham, mercer, 1566, built the Royal Exchange in London, and by his testament, left his dwelling house in Bishopsgate street to be a place for readings, allowing large stipends to the readers, and certain alms houses for the poor.[10]

The effect one had on the baser class's moral development indicated distinguished breeding and education. In order to confirm the effect of her natural goodness, the countess says Helena is one of her kin.

> I say I am your mother
> And put you in the same catalogue of those
> That enwombed mine. 'Tis often seen
> Adoption strives with nature, and choice breeds
> A native slip to us from foreign seeds (I.iii.142-6).

The countess's adoption implies that Helena has the same honor that one would find among the ranks of the noble. This adoption leaves Helena indebted to the countess, and the only way in which she can clear this debt is to reflect the older woman's worthiness through her own actions. This indebtedness is how the countess prepares Helena to be a worthy wife by engaging Helena in a relationship where her actions reflect the honor of one who is above her.

Providing Helena with a moral upbringing does not only benefit the countess, but also Helena's future husband. The Countess molds Helena into a valuable commodity for the marriage market.

Helena's virtuous character makes her an ideal wife because it is likely that she will not blemish her husband's reputation with improper behavior. In his treatise, *The Flower of Friendship*, Edmund Tilnay states how important it is for a gentleman to marry an honorable woman. He writes, "To choose with our ears... is to inquire of hir virtues, and vices, by reporte whereof you shall understande hir conventions, and qualities, goode and bade."[11] The countess is sure that if a gentleman were to choose a wife by the degree of her virtue, Helena would be most desirable. She advises Helena how she can augment her reputation. When she sees Helena weeping, she says,

'Tis the best brine a maiden can season her praise in. The remembrance of her father never approaches her heart but the tyranny of her sorrows takes all livelihood from her cheek. No more of this, Helena; go to, no more; lest it be rather thought you affect a sorrow than have it (I.i.43-48).

She approves of what she believes is Helena's true tears for her father. This controlled sorrow indicates the Helena is able to behave in a socially acceptable manner. However, the countess warns her not to shed her tears too vigorously. She does not want the maid to slip into a performance that could make her seem hysterical and ruin her value as an eligible young woman.

This concern for appearances and social virtue appears throughout *All's Well that Ends Well*. Helena's unwilling husband, Bertram, is so taken with status and appearance that he cannot accept Helena as his wife because of her low social ranking. For him, outer appearance is a better indicator of one's worth than morality. This is one of the reasons he cannot accept Helena as his wife. Only when he believes that Helena is dead does he reflect on his rash judgment of her. He says,

> Where the impression of mine eye infixing
> Contempt his scornful perspective did lend me,
> Which warped the line of every other favor.
> Scorn'd a fair color, or express'd it stol'n,
> Extended or contracted in all proportions to a most hideous object (V.iii.4 7 -52).

Bertram translates his distaste for Helena into something superficial. He believes every "fair color" that Helena possessed was false, and he never considers her natural virtue in his judgment. Bertram's perception is warped by the ideas that birth and appearance determine one's virtue, as well as the idea that women are expendable. He sees Helena as lacking not only in rank but also in worth. His contempt for Helena emerges from an early modern conviction that most women are more costly than they are profitable. Joseph Swetnam writes, "But what labour or cost thou bestowest on a woman, is all cast away, for shee will yeelde thee no profit at all."[12] Swetnam claims no matter how much one invests in a woman, one will never yield any benefits. This is the opinion Bertram has of Helena. He believes that her social worth is insignificant, and thus, would only incur losses were he to accept her as his spouse.

Lavatch comments on Bertram's behavior. "Why, he will look upon his boot and sing, mend the ruff and sing, ask questions and sing, pick his teeth and sing. I know a man that had this trick of melancholy [sold] a goodly manor for a song" (III.ii.6-9).
Lavatch points out Bertram's preoccupation with fashion and suggests that the boy might go as far as sacrifice his family's honor and wealth in order to keep up with the times.

The old members of the court lament that the youth, like Bertram, wish to engage themselves in such a superficial world. The elders believe whereas their children are dissembling, their own virtue is not false. The King of France notes Bertram's Father as one who has an unaffected virtue.

> Who were below him He us'd as creatures of another Place And bow'd his eminent top to their low ranks Making them proud of his humility. In their poor praise he humbled. Such a man Might be a copy to these younger times (I.ii.41-6).

The older generation takes stock in the idea that virtue is determined by birth rather than by one's appearance. It seemed that the old count did possess the humility a man of the court was expected to have. However, the King of France does not give an example of his

friend's true goodness. Instead he chooses to praise the dead man's social graces. He lifts this ideal of social virtue from Baldasare Castiglione's *Book of the Courtier*. The Italian aristocrat writes, "[The courtier] where the enemies are shall shew himselfe most fierce, bitter, and evermore with the first. In everie place beside, lowlie, sober, and circumspect, fleeing above all things, bragging and unshamfull praysing himselfe."[13] The ideal courtier was not necessarily truly virtuous, but only able to present himself as such in society.

It seems that Helena does not have the same regard for social virtue as the courtiers. Once she has made Bertram her husband she does not behave like an obedient wife but once again ventures from her household in pursuit of her unwilling husband. Early modern courtesy books made it clear that the wife's place was in the home and that she should not concern herself with any of the activity outside it. Henry Smith writes in his tract *A Preparative to Marriage*,

> Wee call the wife, *Huswife*, that is, house wife, not a street wife like *Thamar*, nor a field wife like *Dinah*, but a house wife, to shew that a good wife keeps her house: and therefore *Paul* biddeth *Titus* to exhort women that they be chast, and keeping at home.[14]

Good wives devoted themselves to the upkeep of their households and their own honor. Helena wants to fit this ideal throughout *All's Well*. She submits herself to Bertram from the beginning, professing, "I give / Me and my service, ever whilst I live, / Into your guiding power" (II.iii. 87-89). She wants to be Bertram's obedient wife. When Bertram recoils from her affection for him, she chooses to follow him from Rousillion to Florence. Helena risks tarnishing her name by leaving her house, but Bertram's reluctance drives her to disobey fundamental rules of social conduct. If she remains at home, her marriage will be unconsummated until it becomes void. For Helena, such an occurrence would mean she would never be able to fill the traditional role of wife.

Helena never really wants to overcome the implications of her sex and class. Her aberrant behavior is not a real attempt to subvert

seventeenth century feminine ideals. The reasons for her pursuit of Bertram are logical in terms of her society's expectations. Although she is of a lower social order than Bertram, Helena identifies him as a potential spouse because the countess leads her to believe that she is as worthy as her own children. Also, Bertram is the only young man at Rousillion. A union with the young count is the best way for Helena to reinforce her actual virtue with the more valuable social virtue. To do so, Helena is willing to destroy her chance of gaining a more precious form of honor by taking actions as bold as an exchange-wench's or prostitute's. This is not, however, as destructive as one might think.

The "strumpet's boldness" that Helena shares with exchange wenches does not destroy her reputation. Rather, it indicates that she will toil to achieve and maintain her rightful place in society. Although pamphleteers often gave unsavory descriptions of exchange wenches, some saw them as independent women who both gave a good name to and supported their families. One pamphleteer describes an exchange wench as, "that politick Hermaphrodite that acts the part of man and woman, in preserving both her Honour and family."[15] He points out that there is some good in the exchange wench's masculine command over financial affairs. Even as a street vendor, she remains virtuous, and thus preserves her honor. Her admirable actions also uphold her family's honor. In exercising control over her own worth, Helena mimics these qualities of an exchange wench. All of the monetary, moral, and sexual transactions lead to an end in which both Helena and Bertram are redeemed and can become exemplary courtiers. The last business in which Helena must engage before she can gain Bertram's affection is the orchestration of a bed-trick. Helena's skill at translating her sexual and moral parts into gold culminates with this act. The woman who once lamented,

> That wishing well had not a body in't Which might be felt, that we, the poorer born, Whose baser stars shut us up in wishes, Might with effects of them follow our friends" (I.i.181-4),

persuades an old widow of her honesty with a bag of gold and trades her maidenhead for Bertram's ring and Rousillion's honor.

Helena's bed-trick seems like a vile plot in which an honest young woman would never engage herself. David McCandless sees it as a licentious act, and likens it to prostitution. He writes, "The bed trick is not simply the consummation of a marriage, in which Helena cleverly fulfills Bertram's seemingly impossible conditions, but an act of prostitution, in which Helena services Bertram's lust and submits to humiliating anonymous 'use.'"[16] McCandless believes that the bed-trick makes Helena no better than a common whore. However, this plot is the only way in which both she and Bertram can satisfy the demands that upper-class society has made upon both of them. Although Bertram is naturally a member of the upper class, his social honor is tarnished by the fact that he will not willingly receive Helena as his wife. Even when he runs away to Florence, his reputation as an imperfect husband follows him. Diana says, "He, that with the plume. 'Tis a most gallant fellow./ I would he loved his wife. If he were honester,/ He were much goodlier" (III.v.78-80). He is a "gallant fellow" because he has proven himself as a skilled warrior. However, because of his disdain for Helena, he still lacks the grace that an ideal courtier should possess. When Bertram pursues Diana, he spoils his social honor even further. This attempted seduction is opposite what one would expect from an ideal courtier. In ignoring Helena's grace, Bertram ignores Castiglione's suggestions on how one should receive a worthy woman. Hoby's translation advises,

> I would that my woman of the Pallace ... with her deserts and virtuous conditions, with amiablenesse and grace drive into the minde of who so seeth her, the love that is due unto everie thing worth to bee beloved... He then that shall be beloved of such a woman, ought of reason to hold himselfe contented with every litle token, and more to esteem a looke of hers with affection than to be altogether maister of an other.[17]

Bertram would rather pursue Diana and be "maister of an other" than be bound through marriage to dote upon Helena and her virtuous qualities.

Both Helena and Bertram regain their seemingly irredeemable social virtue by partaking in the bed-trick. Julia Briggs asserts that it is not vile, but an act of reconciliation. She writes,

> Bed tricks are typically played out by consenting adults in private. Pleasure or power are the goals for which they compete and the narrative commonly attempts to achieve some sort of balance between men and women so that advantages won or wrongs endured are subsequently rectified or revenged.[18]

The bed-trick in *All's Well* does strike a balance between Helena and Bertram. In disguising herself as another woman, Helena successfully submits herself to Bertram, and in so doing transforms them both into respectable courtiers. When Bertram discovers Helena's plot, he promises that as long as she can explain herself, he will love her as an ideal courtier should. Only once Bertram begins to love Helena for her goodness, can they both "have full and wholly his perfection."[19] The child that Helena conceives as a result of the bed-trick confirms their unity and clears all blemishes from their characters.

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1. John Stow. *The Survey of London.* (New York: J.M. Dent and Sonds, Ltd., 1912), 73.
2. Thomas Dekker. *The Guls Hornbook and the Belman of London in Two Parts.* (London: J.M. Dent and Sons, Ltd., 1936), 26.
3. Ibid., 200.
4. Timothie Bright. *A Treatise of Melancholie.* (London: Printed by Thomas Vautrollier, 1586.), 136.
5. Susan Snyder. "All's Well that Ends Well and Shakespeare's Two Helens: Text and Subtext, Subject and Object." *English Literary Renaissance.* 18 (1988), 71.
6. Douglass Bruster. "The Horn of Plenty: Cuckoldry and Capital in the Drama of the Age of Shakespeare." *Studies in English Literature* 1500-1900. (Spring 1990), 197.
7. John Taylor. *A Common Whore.* (London: Printed by Edward Allde, 1622), 24.
8. *Ape-Gentle Woman or the Character of an Exchange Wench.* (London: Printed for Francis, 1675), 2.
9. Taylor, 18.
10. Stow, 104.
11. E. Tilnay. *A Briefe and Pleasant Discourse of Duties in Marriage, Called the Flower of Friendshippe.* (London: Printed by Henrie Denham, 1571), 24.
12. Joseph Swetnam. *The Arraignment of Levvd, Idle, Forward and Unconstant Women.* (London: Printed by George Purslowe, 1615), 29.
13. Thomas Hoby. *The Book of the Courtier.* (New York: J.M. and Sons, Ltd. 1928), 37.
14. Henry Smith. *A Preparative to Marriage.* (London: Printed by R. Fields, 1591), 14.
15. *An Answer to the Character of an Exchange Wench: or a Vindication of an Exchange Woman.* (London: Printed for Thomas Croftkill, 1675), 2.

16. David McCandless. "Helena's Bed-trick: Gender and Performance in All's Well that Ends Well." *Shakespeare Quarterly*. (Winter 1994), 451.
17. Hoby, 240.
18. Julia Briggs. "Shakespeare's Bed-tricks." *Essays in Criticism* 44 (1994), 298.
19. Hoby, 241.

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Adolescents

LOU DIBENEDETTO

I saw you in glances passing by your bedroom
while you dressed up dolls and giggled
at their fixed faces.

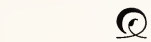
When all your dollhouses found the closet
you ran broken markers through your hair--
weary of a doll's inconsequence.

The streaks of ink corrupted each taut strand.
I stared until you let me help,
until smudges dried on our fingertips.

When you put nail polish on my fingernails,
I only dug my hands out of my pockets
and unclenched my fists to make you laugh.

I held myself over you so your breath
teased my neck, too afraid to touch.

A Word From the Publisher



The failure to read good books both enfeebles the vision and strengthens our most fatal tendency- the belief that the here and now is all there is.

—Allan Bloom

To read without reflecting is like eating without digesting.

—Edmund Burke

You don't have to burn books to destroy a culture. Just get people to stop reading them.

—Ray Bradbury

Recently, the Chairman of the National Endowment for the Arts, Dana Gioia, released a report titled "Reading At Risk: A Survey of Literary Reading in America" in which he examined the possible ramifications of our society's "massive shift toward electronic media for entertainment and information"—specifically, how our change of focus from page to screen might affect us individually and as a people. If the mind does in fact grow by what it feeds on, what is our collective mind feeding on and how is it affecting its growth?

Gioia's survey documented that fewer than half of American adults are now reading literature. This indicates an over all decline of 10 percentage points in literary readers from 1982 to 2002, representing a loss of 20 million potential readers. The steepest rate of decline—28 percent--is occurring in the youngest age groups. The result is that we have become less socially and civically active, and much less independent minded. Though we

have much easier access to an unprecedented store of "information," we are less and less likely to know what to do with it or understand what much of it means to us as we negotiate life in the contemporary world.

There is no one reason for what Gioia calls this "general collapse in advanced literacy," but it cannot be denied that the increasing pervasiveness of television and growing popularity of personal computers as sources of entertainment and information—along with the accoutrements of VCRs and DVDs—have provided flashier, more immediately attractive means with which to occupy our minds, and our free time.

In fact, it would appear that the Age of the Book is giving way to the Age of the Screen. How can the rigors of reading—which take time and sustained concentration--compete with the lights and bells and whistles of gadgets that promise us the world at our fingertips? Literature asks quite a bit of us--a fuller collaboration in the process of our growth. Reading Plutarch and Shakespeare, for example, or Dickinson and Joyce, can challenge us toward a better self. Great literature can make us see the world in a new way, can change our lives in often imperceptible but (and I have banked my life on this as a writer and a teacher) very real and significant ways. And yet, as Washington Post Book World editor Michael Dirda said in response to Gioia's survey, great books "tend to feel strange...and leave us uncomfortable." They make us turn their pages slowly. They make us stop and meditate, ponder, work out one idea or another. Our relationship to them may occasionally be likened to a love affair, he says, but it's just as often a "wrestling match." Who wants to be challenged with the "big questions" in literary drama and the carefully shaped language of poetry when one can pop into a chat room or play Donkey Kong 64 or click on CNN? Literature may be, as Ezra Pound claimed, "news that stays news," but it can be news that is difficult to "get" and even more difficult—emotionally and intellectually--to deal with the ramifications of whatever interpretation we win from such "wrestling matches."

It is a challenge the contributors to this volume have taken on and show such sure promise in continuing in kind in post-college life—to their further enlightenment and our benefit. Their poetry and discourse and artwork demonstrate, even if in counter-cultural motion, how good and eager minds can grow against the tide of pyrotechnic distractions, can delve deeper into the insoluble mysteries, meditate on them, mull them over, form opinion, create impression, ask questions, think and feel deeply, and express discoveries made in the process.

These young writers and artists, and those they represent here at Washington College and across the country, are—tin this shift from Guttenberg to Gates, from bibliotheca to electronica, from page back to scroll--our hope in a world that is increasingly informed and unexamined. Our blessings on them.

Robert Mooney
Creative Writing Editor and Publisher
Washington College Review

Contributors

Angela Haley graduated cum laude in May 2004 with departmental honors in English and minors in Creative Writing and Gender Studies, and was awarded the Sophie Kerr Prize for her portfolio of poetry, criticism, and fiction. She thanks Prof. Kathy Wagner for her assistance with these poems; and for inexhaustible support, suggestions, and shared panic attacks, she bows at the feet of Lou DiBenedetto and Heidi Atwood. Her critical piece reflects her interest in the historical roots of portrayals of women in literature, and she thanks Dr. Janet Sorrentino for providing the medieval background to develop that interest. Angie is applying to graduate writing programs this winter and will, with luck, continue her studies in poetry in the fall of 2005.

Rob Ranneberger graduated in May 2004 from Washington College with a degree in English, a minor in Gender Studies, and a concentration in Creative Writing. He was student editor for volume XI of the *Washington College Review*, and he is honored to be published in the current issue. The essay published in this volume is taken from his thesis, "Releasing Ganymede," which examines William Shakespeare's "The Merchant of Venice" and early modern culture through a queer, feminist, and post-modern microscope. Currently living in Baltimore, Rob is writing poetry, finishing a play, and pursuing a career in communication arts.

Kate Amann, a member of the class of 2006, has been absorbed by the Drama Department, but the English and Creative Writing Departments still own portions of her soul. When she graduates, she hopes to live in the obscure space where the outlandish

worlds of writers and theatre people overlap. With any luck, she'll make an honest living there. Kate doesn't usually write poetry, but she's pretty thrilled to be recognized by the Washington College Review for what little she does manage to squeeze out. When this publication is released into the wild, she'll be somewhere in Scotland trying to get a flock of sheep to edit her latest work.

Heidi Atwood, graduated in May 2004 with a major in English and minors in Creative Writing and Philosophy.

Chelsea Cates graduated in May 2004 with majors in Arts and Humanities.

Julia Shinderman, a member of the class of 2006, is an art major with the education program specializing in secondary education. The main focus of her area of study is studio art. Her future career plans are to become a college professor of studio art. Her submission, Storm of Angels", was created in the serigraphy class taught by Jen O'Neill. Cyano-type processing was used to create this print. Inspiration for this piece came from a painting Julia viewed when visiting the palace of Versailles in France.

Samuel Miles Guthridge, of Arlington, Virginia, graduated in the spring of 2004 with a major in Philosophy. His passions include music, photography, and riding his bicycle around Chestertown with no hands. Mr. Guthridge would like to thank his technologically impaired, but encouraging parents for using the outmoded cameras that allowed him to begin honing his photographic technique at an early age. He would also like to thank Immanuel Kant for driving him insane (a key component of greatness?). He aspires to accumulate a lifetime's worth of yarns that will someday rival those of the most grizzled old sailors.

Kate Coots, member of the class of 2005, is an Art Major and will be spending the first semester of her senior year at Maryland Institute College of Art (MICA) in Baltimore. While there, she plans to concentrate The pieces included in this review represent a very exciting semester of work for which Kate thanks Jen O'Neill, Carrie Ann Jones-Baade, and Scott Woolever. She looks forward to taking their lessons with her to MICA.

Lou DiBenedetto graduated with the class of 2004. He thanks Professor Moncrief for her assistance and ceaseless encouragement (and for letting him get away with this project). He would also like to thank Professors Day and Mooney for helping to repair his poetry. Lou is currently in Washington D.C. somewhere trying not to get mugged.

Colophon

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